

whotopia

ISSUE 29 | MAY 2016

AN UNNECESSARY WAR DOCTOR?

MATTHEW KRESAL CONSIDERS
WHETHER THIS NEW INCARNATION
WAS NEEDED AFTER ALL

STORIES THAT MIGHT HAVE BEEN

BOB FURNELL'S ONGOING SERIES OF
ARTICLES LOOKS AT THE UNMADE ADVENTURES
OF COLIN BAKER'S ERA

THE DOCTOR WHO SCHOLAR

THIS SECOND INSTALLMENT IN JEREMY REMY'S NEW
COLUMN LOOKS AT THE MUSIC OF THE SERIES

REBOOTS & RESTARTS

TARGET TRAWL | AUDIO ARCHIVES | TRIBUTE TO ANTHONY READ

If a change is as good as a rest, then *Doctor Who* has enjoyed its fair share of holidays. New lead and supporting actors, producers and writers have all given the series a facelift on a routine basis. The Doctor's recently announced new companion, played by Pearl Mackie, demonstrates this continuing trend.

Where change is concerned, 2016 is something of a pause point for the television series. Aside from another festive helping at the end of the year, these twelve months are set to see the least number of new episodes since the series was relaunched in 2005. In fact, barring those years in which *Doctor Who* was not in production, it's been two decades since the BBC's schedules only contained one televised adventure: 1996's *TV Movie*.

As we await Series Ten in 2017, and ponder whether Peter Capaldi will join showrunner Steven Moffat in leaving at its finish, I for one hope that he doesn't. Capaldi's most recent performance in Series Nine, and I'm thinking of *Heaven Sent* in particular, smacks of an actor more than capable of a successful extended run in the part – given the right material.

Speaking of material, **Whotopia 29** sees us returning to our thematic approach, with our eyes firmly fixed on reboots and restarts – the lifeblood of the series, if you will.

Alongside our regular columnists Nick Mellish, Andrew Screen, and Jeremy E. Remy, I'm very pleased to welcome back Thomas Spychalski, who has been exceedingly patient in waiting to see his review of *Terror of the Zygons* (1975) finally hit the digital presses. In terms of restarts, this much-loved classic is as much about clearing the decks as anything else, marking as it does the final regular appearances of Nicholas Courtney's Brigadier Lethbridge Stewart and John Levene's Sergeant Benton – both of whom, coincidentally, appeared in UNIT's debut outing, *The Invasion* (1968).

We also have two further review pieces. Matthew Kresal completes his look at Series Nine, and I consider Will Hadcroft's and Ian Wheeler's recently published guide *What's All The Fuss About...?* An Introduction to Doctor Who. As a follow-up to this article, Bob and I plan to run interviews with Will and Ian in **Whotopia 30**.

A rather more intriguing reboot is the somewhat controversial War Doctor and the character's placement in the chronology of the Doctor's other incarnations. Matthew Kresal delves into the arguments for creating this figure in 'An Unnecessary War Doctor' and comes to a convincing conclusion. My thanks to Matthew for his patience, too, since this essay has also been delayed in its release.

Another ending / new dawn is Season Eighteen's *Logopolis*, the subject of a very lively exchange of views by two more returning contributors, Michael S. Collins and Jon Arnold. Welcome back, Sirs!

With regeneration in mind, David P. May looks at the vital influence of former producer Innes Lloyd, whose contribution to the series deserves a good deal more attention than it tends to receive. David's thoughtful essay goes towards redressing the balance. In a similar vein, Bob Furnell pays tribute to another key figure from the series' past, former script editor Anthony Read.

On a matter close to my heart, I'm very pleased to welcome another new contributor, Dave Etches, who presents a highly instructive piece on how to build a full-scale Dalek of your very own, based on his own excellent model-making work.

Along with these standalone pieces, Dan Tessier continues with his series of articles on the Master,



another prime candidate where restarts are concerned; Bob dips into a further collection of unmade stories, this time from Colin Baker's Sixth Doctor; and the ever-optimistic Richard Michaels is roped into a second Curate's Egg, this time of the rather prickly sort.

As ever, my thanks to everyone who has contributed to this issue of **Whotopia**.

Until next time,

| Jez Strickley, Editor

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THE STORIES THAT MIGHT HAVE BEEN THE COLIN BAKER ERA



Over the past several issues, **Whotopia** has been featuring a series of articles detailing those stories from each Doctor's eras that were originally intended for production but for one reason or another ultimately ended up being dropped from the production schedules and whose existence became part of the mythology of the show. So far we've covered the first five Doctors and we're about to cover the final two eras from the original 1963-89 series. This issue we investigate the era of the Sixth Doctor as played by Colin Baker.

Some of these stories may already be familiar to you, while for several this may be the first time you've heard about them. While we don't profess that this is the definitive list of those stories that

went unmade, this article will go some way to outline the story commissioning process that existed on *Doctor Who* of the time.

In 1983 then current Fifth Doctor Peter Davison revealed to his bosses that he would be leaving the role at the end of this third and final series. This wouldn't be the first time the lead actor would be replaced but it did mean that the hunt for an actor to play the Sixth Doctor was on for then producer John Nathan-Turner.

The role of the Sixth Doctor went to Colin Baker who had previously appeared in *Doctor Who* as Commander Maxil in the story *Arc of Infinity* (1983). Baker had been acting since the late

1960s, appearing in numerous stage and television productions but was best known for his role as the villainous Paul Merroney in night-time drama *The Brothers* from 1974-76. Baker's first appearance as the Doctor occurred at the final minutes of *The Caves of Androzani* (1984), where he delivered his first few lines. Baker then made his first full story debut the following week in the four-part adventure, *The Twin Dilemma*. Baker's first full season as the Sixth Doctor would be the following year (1985) in *Doctor Who*'s twenty-second season.

With the era of the Sixth Doctor approaching and a new lead actor in the role it fell upon then Script Editor Eric Saward to start approaching various

writers who would provide scripts for this new incarnation. But like all previous Doctors before, there would be scripts and stories that would be accepted and go into production and others that for one reason or another would never see the light of day.

When writer Christopher Bailey had completed work on *Snakedance* (1983) he was commissioned to write a storyline titled **May Time** for the Fifth Doctor Peter Davison. The story would go through various revisions and was officially commissioned as a full script on September 16, 1982 under the title of **Manpower**. The story seemed to flounder and was eventually dropped, but was resurrected as a Sixth Doctor story under the guise of **The Children of Seth** on August 15, 1983. By the time the series was shifting from 25 minute episodes to 45 minute episodes Bailey found he was having problems trying to find a suitable adversary for the Doctor. During this process, Bailey felt he wasn't receiving the sort of support he should be receiving from the Doctor Who Production Office; the story was eventually pulled when he chose to leave the television industry. The story would languish in script heaven until it was resurrected and adapted as an audio adventure by Marc Platt in December 2011 as *The Children of Seth* for Big Finish Productions.

David Banks is probably best remembered for his role as the Cyberleader in several stories beginning with 1982's *Earthshock*, submitted a story idea featuring the Sixth Doctor and Peri called **Iceberg** (aka **Flipback**) around the time he appeared in *Attack of the Cybermen* (1985).

In 2006, human scientists in Antarctica race to construct a device which will undo an imminent reversal of the Earth's magnetic field. However, the Cybermen are also present in Antarctica and are plotting to sabotage the device, giving them the opportunity to conquer the planet in the confusion caused by the reversal. The device is activated prematurely, crippling the

Cybermen, and giving the Doctor the opportunity to stop the Cyber forces.

Iceberg was not pursued but Banks eventually used the idea for the basis of his 1993 novel of the same name for the New Adventures range featuring the Seventh Doctor.

David Banks submitted at second story idea around the same time called **Dark Labyrinth**. Saward liked the idea but rejected the submission on the basis that this would be too costly to realize on Doctor Who's budget.

Writer Robin Squire was commissioned on January 5, 1983 to write a storyline for **Ghost Planet**. Originally intended for the Fifth Doctor, the storyline was commissioned as a full Sixth Doctor script on May 20, 1983. Partial scripts were completed but beyond this it isn't known why the story wasn't pursued further.

After completing work on Season Twenty-One's *Warriors of the Deep*, writer Johnny Byrne was asked to develop a sequel to his 1981 story *The Keeper of Traken*. Byrne submitted his storyline for **The Guardians of Prophecy** sometime around July 1983 for what was hoped would become two 45 minute scripts. However, discord arose between Byrne and script editor Eric Saward during the development of *Warriors of the Deep*, and there was little enthusiasm from either Byrne or the production office to develop *The*





The Guardians of Prophecy any further.

The Doctor and Peri arrive on the planet Serenity, which is part of the same Benign Union that once counted Traken as a member. Serenity is ruled by the aristocratic Elect, assisted by a mighty computer known as Prophecy. The Doctor is accused of stealing relics from the vaults of the Elect, but the true culprits are Auga, recorder to the court, and Mura, commander of the Guard. Aided by the mercenary Ebbko, who has kidnapped Peri, they have sabotaged Prophecy's power supply and used the relics to gain access to the tomb of Malador, the immortal creator of the Melkur. Auga and Mura hope that Malador will help them overthrow the Elect, but Malador has his own plans and kills them. Peri escapes only with Ebbko's aid. Malador is actually Prophecy's evil counterpart; once he has repaired their mutual power supply, he will transmit a signal that will corrupt all the worlds touched by Melkur. The Doctor manages to destroy the power supply,

however, creating a dimensional fracture which consumes Malador.

In May 2012, Big Finish Productions released an audio adaptation of *The Guardians of Prophecy* by Jonathan Morris.

Another story that was originally meant for the Fifth Doctor but ultimately adapted for the Sixth was **Hex** [see **Whotopia 28** for full details] by Peter Ling and Hazel Adair (who had written Season Five's *The Mind Robber*). The storyline for **Hex** was commissioned on July 12, 1983. As work progressed on the story, Saward became less enthusiastic. The story initially started out as a six-part, then a four-part and eventually was adapted as two 45 minute episodes for Season Twenty-Two, before finally being dropped.

The Earth's most brilliant minds are being kidnapped, and the Doctor traces the disappearances to the planet Hexagora.

Confronting Queen Zafia, the Doctor learns that Hexagora is spiralling away from its sun, and the Hexagoran civilisation risks destruction. She claims that the kidnappings are intended to provide them with the brainpower to find a solution to the dilemma. The Doctor offers to help move the Hexagorans to an uninhabited planet, but Zafia will agree to this plan only if the Doctor agrees to a "marriage of state". However, Peri discovers that the Hexagorans are actually bee-like creatures who are transforming themselves into clones of the kidnapped humans. Their plan is to infiltrate Earth, but Zafia will first absorb all of the Doctor's knowledge when they are married. A renegade Hexagoran named Jezze sets fire to the Hexagoran hives, and the Doctor and Peri grimly rescue the abducted humans while Hexagora burns. Big Finish Productions released an audio adaptation of **Hex** in November 2011 under the title of **Hexagora** and adapted by Paul Finch.

Brian Finch was an extremely well-known and respected writer who John Nathan-Turner had got to know when working on *All Creatures Great and Small*. Finch was commissioned on August 14, 1983 to write the scripts for **Leviathan** under the incorrectly spelt 'Livanthian'. The final scripts were submitted in November 1983 but it was decided that the story would be too costly to make under Doctor Who's existing budget.

After Finch's death in 2007, his son Paul offered the scripts to Big Finish for the forthcoming range of audio plays based upon unmade stories. Paul made the necessary rewrites to the original scripts with the finished audio being released in January 2010.

In **Valley of Shadows**, while visiting an excavation in Egypt, Peri is seemingly crushed to death. To save her, the Doctor embarks on a journey to the Egyptian underworld. He finds himself in ancient Egypt, where the Pharaoh Akhenaton rules with the aid of alien power.

Philip Martin submitted the idea for **Valley of Shadows** on October 28,

1983 while waiting to get feedback on Season Twenty-Two's *Vengeance on Varos*. On March 9, 1984, script editor Eric Saward notified Martin that more work would be needed to be done on the story before he could properly assess it. It's not known if Martin completed the requested additions but the adventure was eventually dropped.

Sometime around December 28, 1983, Martin submitted another story titled **Doomwraiths**. The story was inspired by the theories of astronomer and author Sir Fred Hoyle who posed that the origins of life on Earth began in outer space. Like **Shadows**, script editor Eric Saward notified Martin that more work would be needed to be done on the story before he could properly assess it, and the adventure was eventually dropped.

Millennia ago, the Doomwraiths seeded the Earth with their own genetic code in order to save their dying species. Now the Doomwraiths have re-emerged to discover that life on Earth did not evolve to their design. The Doctor and Peri must stop the Doomwraiths from recovering their genetic code and destroying the human race.

As well, on December 28, 1983 Martin submitted a story idea for a potential story for Season Twenty-Three called **Space Sargasso**.

The TARDIS is drawn to an area of space filled with wrecked ships. A creature called the Engineer, who is in thrall to the Master, is using parts from the vessels to construct an immense warship.

Like the two previous scripts, Saward requested further work be done on the scripts, and again, the adventure was eventually dropped.

In early 1984, Marc Platt submitted the unsolicited storyline for **Cat's Cradle** to Eric Saward, who rejected it on the grounds of being too complex. The story would ultimately be resurrected as a possibility for the Seventh Doctor but again the in-house script editor – this

time Andrew Cartmel – rejected on the basis that he felt the story could never be achieved on *Doctor Who's* budget. However Cartmel did encourage Platt to keep submitting story ideas, one of which called *Ghost Light* eventually was made and broadcast.

The TARDIS is turned inside-out, forcing the Doctor to navigate through an alien landscape in order to restore his time

machine.

Years later Platt used the original idea for **Cat's Cradle** as the basis for his New Adventure novel of the same name that was published in February 1992.

Andrew Smith had previously contributed to the series back in Season Eighteen with *Full Circle* and submitted two unsolicited storylines in late 1983/



early 1984 that impressed Eric Saward. On the basis of these storylines, on January 10, 1984 Saward commissioned Smith to provide a full storyline for a story called **The First Sontarans** which was intended for Season Twenty-Two. However, in mid-February 1984 the script was abandoned when it was decided that Robert Holmes, the creator of the Sontarans, would revisit them in *The Two Doctors*. Andrew Smith later adapted the storyline as an audio script for Big Finish Productions and released in July 2012.

The Macro Men was a story by Ingrid Pitt and Tony Rudlin that was originally developed for the Fifth Doctor as *The Macros*. The story went through numerous revisions and ultimately ended up as a two-part 45 minute story for the Sixth Doctor and Peri. Pitt had appeared in *Warriors of the Deep* and along with husband Rudlin had been submitting storylines and ideas to the production office. **The Macro Men** was inspired by the 1979 conspiracy story *The Philadelphia Experiment: Project Invisibility* by William L. Moore and Charles Berlitz. Pitt and Rudlin worked closely with Eric Saward on developing the story, which resulted in a completed script for the first episode, after which it appears the story was dropped. Big Finish would eventually release an audio version of the story called *The Macros* in June 2010.

Ian Marter had played companion Harry Sullivan during Season Twelve and the opening adventure of Season Thirteen, and had also written several *Doctor Who* novelizations for Target Books. On February 2nd, 1984 he was commissioned to write a storyline intended for Season Twenty-Two called **Strange Encounter** (which was rumoured to be about hospital overcrowding). A script for the first

episode was later commissioned, and completed, under the title **Volvox**, but the adventure was ultimately abandoned.

The Song of the Space Whale originally began as a storyline for the Fourth Doctor. Penned by *Doctor Who* comic writers Pat Mills and John Wagner, the original premise of the story was intended as a plot for a forthcoming edition of the featured comic in *Doctor Who Weekly*. Mill's wife had read the story and felt it was too

It was around this time when John Wagner lost interest in the project leaving Pat Mills to continue on alone.

It was also at this time that it was decided that the story would serve as the introductory adventure for new companion Turlough. In the script, Turlough replaced Rina's original boyfriend John, and would leave with the Doctor instead of Rina because he claims 'space travel is in his blood'.



The TARDIS is captured by Captain Greeg of the spaceship Orkas when the Doctor interferes with his attempts to hunt a massive Galleon – a “space whale” with the ability to travel in time. Also on the Orkas are Krakos, an alien Tuthon who wants to steal the orb which powers the Galleon's time travel, and Rina, who believes that a community of castaways is living in the belly of the Galleon, and who has stowed away aboard Greeg's vessel in the hope of rescuing them. In fact, the castaways have constructed a “raft-ship” which would permit them to escape, but their leader, Waldron, has not disclosed the fact that the device works, because he believes that by remaining within the Galleon, they are living a life safe from the outside universe. Krakos succeeds in seizing the orb, however, causing temporal energy - - which induces “time necrosis” - to flood out of the Galleon. The Doctor uses the raft-ship to reverse

good for the comic and that it should be offered to the *Doctor Who* Production team instead. Wagner was skeptical about the idea, but gave his consent and this, along with three other ideas, was submitted in late 1980 by Mills. A storyline was commissioned on September 9, 1980 under the title of **Space Whale** but now featuring the Fifth Doctor instead of the Fourth. The idea was further commissioned into full-scripts on December 2, 1980 under the full title of **The Song of the Space Whale**.

the damage, and Krakos is killed trying to escape the Galleon's belly. The castaways are rescued, but Waldron has been inside the Galleon for so long that when he attempts to leave, he dies of time necrosis. Greeg is overthrown by his second-in-command, Stennar, and the Galleon is allowed to return to its pod.

Mills soon ran into problems with the story when script editor Eric Saward objected the working-class depiction of Greeg, and the portrayal of the castaways as a group of space mystics.

Subsequently, Mills was unable to come up with a suitable alternative that was suitable to Saward's requests and so the story was replaced by *Mawdryn Undead* (1983)

Mills and Saward continued to work on the scripts – now called ***The Space Whale***. Mills eventually replaced the castaways with a marooned family. The Sixth Doctor and Peri became the main characters, and the scripts were rewritten as two 45 minute episodes in accordance with the new format for Season Twenty-Two. Saward continued to have misgivings about the serial, however, and around the middle of May 1984 ***The Space Whale*** was replaced in the schedule by *Vengeance on Varos*. It appears that further development of Mills' scripts was undertaken, but they were finally abandoned around July 1985. Pat Mills later wrote an audio adaptation of this story, released as ***Song of the Megaptera*** by Big Finish Productions in May 2010.

Former script editor Christopher H. Bidmead was commissioned on June 19, 1984 to provide a storyline for a Sixth Doctor and Peri story based on his interest in physics. Full scripts were commissioned on November 21, 1984 under the story title of ***In the Hollows of Time***. The story was originally intended as the fifth story of Season Twenty-Three and likely to be directed by Matthew Robinson (*Attack of the Cybermen*), but on February 27, 1985 it was announced that all production on *Doctor Who* was being suspended until Spring 1986, when the series would be returning for a full season of 25 minute episodes. Originally outlined as two 45 minute scripts, script editor Eric Saward asked Bidmead to rework the story to accommodate the new format, but by May 1985 it was decided that the forthcoming season would only consist of 14 episodes. This led to the eventual development of the *Trial of a Time Lord* season and effectively abandoning all of the original Season Twenty-Three serials. The story was eventually adapted as an audio adventure by Big Finish

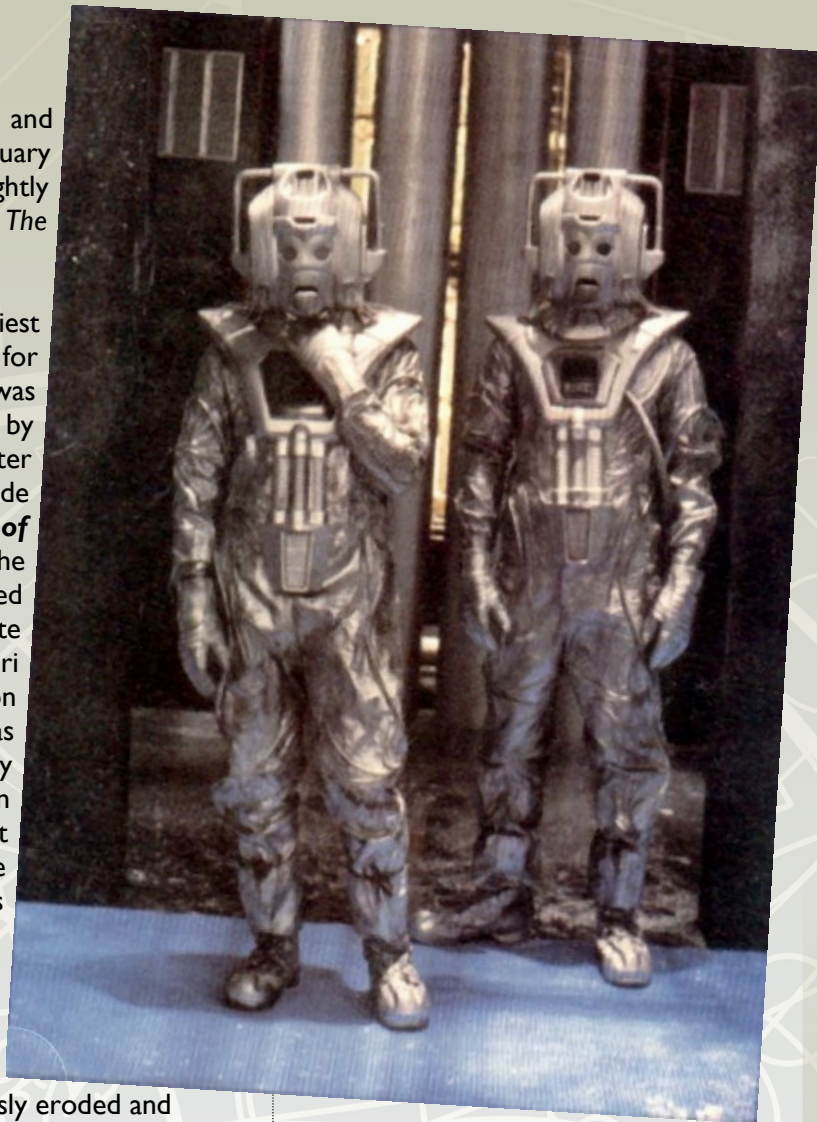
Productions and released in February 2010 under the slightly amended title of *The Hollows of Time*.

One of the earliest ideas submitted for the Sixth Doctor was a storyline written by *Planet of Fire* writer Peter Grimwade entitled ***League of the Tاندreds***. The storyline featured two 45 minute episodes with Peri as the companion and was commissioned by the Production Office on August 13, 1984. Over the next few weeks Grimwade's relationship with producer John Nathan-Turner and script editor

Eric Saward seriously eroded and by November 8, 1984 Nathan-Turner decided to drop the story citing budgetary reasons. As a result, Grimwade would eventually leave the television industry.

Producer John Nathan-Turner was happy with the villain Sil, whom Philip Martin had created for *Vengeance on Varos*. He quickly asked Martin for a sequel, and ***Mission to Magnus*** was commissioned on August 29th, 1984. Soon after the story had been commissioned it was decided that the Ice Warriors would be included. This would be their first appearance in *Doctor Who* since 1974's *The Monster of Peladon*.

The story sees the Doctor lured to the planet *Magnus Epsilon* by Anzor, a Time Lord who used to bully him at the Academy. The planet has been ravaged by a virus which is fatal to any male exposed to sunlight. However, Zandusia, ruler of *Magnus Epsilon*, believes that the



neighboring planet *Salvak* has found a cure and plans an invasion. She petitions the Time Lords to travel back in time and prevent the virus from ever being released. When Anzor refuses, Zandusia tries to steal the secrets of time travel. Meanwhile, the Doctor's old enemy Sil is on *Magnus Epsilon*, apparently in Zandusia's employ. The Doctor lays a trap for Zandusia in Anzor's TARDIS, but the other Time Lord is caught in it, and is locked into a slow course back to the origin of the universe. Peri joins forces with a runaway boy named Vion to rescue the Doctor. Together, they investigate ice tunnels and discover that Sil is really working with the Ice Warriors, led by Ice Lord Vedikael, who set off a series of explosions to change the tilt of the planet's axis. This will make *Magnus Epsilon* an arctic world suitable for the Ice Warriors, and Sil will profit by selling cold weather gear to the natives. However, when the Ice Warriors decide to eliminate Sil now that his usefulness is at an end, he reveals the existence of back-up explosives. The Doctor



sets these off, restoring Magnus Epsilon's orientation. The Ice Warriors are killed by the return of the heat, and the Salvakans arrive to offer to help rebuild the planet.

The story was originally intended as the fourth story of Season Twenty-Three and likely to be directed by Ron Jones (*Vengeance on Varos*), but on February 27 1985 it was announced that all production on the series was being suspended until Spring 1986. This delay eventually led to the abandonment of all of the original Season Twenty-Three scripts.

Target Books published Martin's novelisation of *Mission to Magnus* in July 1990, while December 2009 saw the release of Martin's audio adaptation from Big Finish.

On September 25, 1984 former *Doctor Who* producer Graham Williams was

commissioned to provide a storyline called *Arcade* which would be set in Blackpool at the suggestion of John Nathan-Turner who was inspired after Colin Baker was invited there to attend the grand opening of the Space Mountain attraction. Williams and script editor Saward visited Blackpool to find suitable filming locations and it was here that Saward proposed that an ideal villain for the story would be the Celestial Toymaker (last seen April 1966). Full scripts were commissioned on November 17, 1984 under the title of ***The Nightmare Fair*** with the story being earmarked as the first story of Season Twenty-Three and directed by Matthew Robinson. Michael Gough who had played the Toymaker back in 1966 was invited back to reprise his role, while filming was scheduled in Blackpool from May 20-24, 1984.

Naturally all production on this story was halted on February 27, 1985 when it

was announced that *Doctor Who* would be suspended until early 1986. As with ***Mission to Magnus*** and ***In the Hollows of Time***, ***The Nightmare Fair*** would be abandoned in favour of season-long *The Trial of a Time Lord*.

Vacationing at Blackpool Pleasure Beach, the Doctor and Peri meet a young man named Kevin whose brother has vanished, and learn of a spate of recent disappearances from the funfair. Investigating, they discover that the culprit is the Doctor's old foe, the Celestial Toymaker, who is studying humans to help him design a deadly videogame. This videogame, which is about to be distributed around the world, sees the player battle deadly monsters which can come to life and exit the game. The Doctor agrees to play test the videogame, while Peri and Kevin work with the Toymaker's menagerie of alien prisoners to construct a device which will distract the Toymaker at a critical moment, freeing the

Doctor. The Doctor then rewires a piece of the Toymaker's own equipment to trap the immortal being for all time in a force field powered by his own thoughts.

Target Books published Williams' novelisation of **The Nightmare Fair** in May 1989. In November 2009, Big Finish Productions released an audio adaptation by John Ainsworth, with David Bailie replacing the late Michael Gough as the Toymaker.

For Season Twenty-Three, producer John Nathan-Turner hoped to take *Doctor Who* on a location shoot to Singapore, where two episodes of the BBC drama *Tenko* had been filmed. He and production manager Gary Downie travelled there on October 19, 1984. After viewing their footage, Robert Holmes was commissioned to write the first episode of **Yellow Fever And How To Cure It** (sometimes referred to simply as **Yellow Fever**) on October 26, 1984. Shortly thereafter, Nathan-Turner asked Holmes to add the newly-introduced Rani to his storyline, alongside the Autons, (last seen in 1971's *Terror of the Autons*), and the Master. Holmes requested the postponement of his delivery dates until the Singapore locations and rights to use the Rani were all confirmed, having suffered through substantial rewrites on *The Two Doctors*. As such, all three episodes were commissioned together on February 6th, 1985.

The premise of the story saw the Master and the Rani in Singapore, disguised as street performers, and working with the Autons.

Yellow Fever And How To Cure It was likely intended to be the season's third story, directed by Graeme Harper, (who was then completing *Revelation of the Daleks*), as Serial 7C. When it was announced that production of *Doctor Who* was being suspended, Holmes was asked to rework his storyline with the Master no longer appearing.

At the end of May 1984, however, it was decided that Season Twenty-Three

would be only fourteen episodes long, leading to the development of *The Trial of a Time Lord*. Unlike the other planned Season Twenty-Three scripts, some thought was given to incorporating **Yellow Fever And How To Cure It** into this new framework, but the programme's reduced budget would preclude location filming in Singapore. As such, Holmes was instead commissioned to write *The Trial of a Time Lord* (Segment One).

In England around 1590, the Doctor and Peri meet Christopher Marlowe, who is writing The Tragical History of Doctor Faustus. Marlowe has been assisted by a Spaniard named Velez, who claims to be an immortal alchemist. Investigating, the Doctor learns that Velez has been possessed by an Omn – a member of the Omnim, a race whose conscience was preserved in an asteroid when their planet was destroyed. Part of this asteroid became a meteorite which fell to Earth in South America, where the Omn inspired the legend of the Aztec god Quetzalcoatl. Velez acquires a knife made from the meteorite which can inspire rage in anyone nearby, and which will allow him to bring the remaining Omnim to Earth. The Doctor discovers that the Omnim are susceptible to sound at a certain frequency, and with Marlowe's help succeeds in destroying the Omn and the knife, averting the invasion.

In early 1985, Barbara Clegg submitted a storyline for the above under the title of **Point of Entry**. It appears that, beyond submitting the storyline, the story was never pursued further by the production office. However, in April 2010 Big Finish released an audio adaptation of **Point of Entry** by Marc Platt.

Michael Feeney Callan was commissioned by the production office on February 5, 1985 to provide a storyline for **The Children of January**. This was intended to be the sixth, and final, story of season Twenty-Three and would be directed by newcomer Bob Gabriel. As with all of the stories intended for the original Season Twenty-Three, when *Doctor Who* was suspended

in 1985, Callan was asked to rework his storyline for a season of 25 minute episodes. However by the end of May 1986, it was decided that the season would only be 14 episodes in length and the abandonment of all of the original season's storylines.

The Ultimate Evil by Waly K Daly was probably intended to be the second story of Season Twenty-Three, to be made as Serial 7B and directed by Fiona Cumming (who had most recently helmed *Planet of Fire*). On February 27, 1985, it was announced that production of *Doctor Who* was being suspended; all of the stories originally planned for Season Twenty-Three were abandoned in favour of *The Trial of a Time Lord* storyline. Target Books published Daly's novelization of **The Ultimate Evil** in August 1989.

The Ultimate Evil featured the Sixth Doctor and Peri in a story where the continents of Tranquela and Ameliora have been at peace for fifty years. However, a Salakan arms dealer called the Dwarf Mordant has entered into an alliance with Escoval, second in line for the Tranquelan throne, to foment war so that Escoval can overthrow his ruler, Abatan. The Dwarf Mordant is blanketing the planet with rays that induce fits of rage in the populace. Arriving on Tranquela, the Doctor is overcome by the Dwarf Mordant's influence and attacks his old friends, scientists Ravlos and Kareelya. Peri meets Abatan's disconsolate son, Locas, who murdered his lover, Mariana, during a fit of rage. Ravlos and Kareelya have invented a helmet which protects the wearer from the Dwarf Mordant's rays, and use this to save the Doctor. Peri and Locas uncover Escoval's treachery. The Doctor traces the Dwarf Mordant's transmissions to his spaceship and forces him to train a peace ray on the planet, while Abatan executes Escoval and Locas learns that Mariana survived her apparent death.

Quite often reserve scripts or storylines would be commissioned by the production office to act as back-ups in case one of the season's stories fell

through. (It's very likely this was intended as a replacement for the planned *In the Hollows of Time* and / or *The Children of January*.) This was the case with an untitled storyline by Bill Pritchard which like all of the original stories for the Season Twenty-Three was eventually dropped in favour of the *Trial of a Time Lord* season.

Another casualty of the aborted Season Twenty-Three was **Power Play** by Gary Hopkins. The story featured the return of companion Victoria Waterfield. By the time it was announced on February 27, 1985 that the series was being suspended Hopkins had partially completed the scripts for this story. Like other stories intended for the season, this story was abandoned in favour of the *Trial of a Time Lord* season. In 2012, Hopkins audio adaptation of *Power Play* was released by Big Finish.

Gallifrey was the first story to go into development after the yearlong postponement of production on *Doctor Who's* twenty-third season. Pip and Jane Baker, who had recently completed *Mark of the Rani*, were commissioned to write the scripts on March 11, 1985 (under the misspelt title 'Gallifray'). However, it appears that no work was ever performed on the project, and it was soon supplanted by *The Trial of a Time Lord*. From investigations, **Gallifrey** was intended as a four-part story and may have involved the destruction of the Doctor's home planet, Gallifrey.

David Halliwell was part of the original writing team for what would eventually

become *The Trial of a Time Lord*. Halliwell and Jack Trevor Story were asked to develop the 'future' element of the evidence against the Doctor. Both stories were to be linked two-part stories which allowed the production team to utilize the same sets. Halliwell's script was to introduce new companion Melanie Bush.

Having met with the writers on July 9, 1985 script editor Eric Saward gave the go-ahead for this



story which would be known as **Attack from the Mind**. By mid-September, Saward requested several changes to the scripts.

The planet Fred, (which stood for **F**ree **E**qual **D**emocracy, with Penelope an acronym for **P**ENultimate **E**legance **O**rders and **P**oisE), would now be planet Trike, and the Trikes would not speak with the East End accents Halliwell had intended. Conflict would be generated amongst the Trikes by dividing them into a militaristic camp and visionary camp. Several elements were excised, such as the Doctor willing to use the TARDIS to change history, he and Mel being miniaturised by the Penelopeans, and the Doctor shooting his enemies dead. The story would now end with the Penelopeans losing their powers and the Trikes in control, to segue into Jack Trevor Story's **The Second Coming**.

At the Doctor's trial for meddling, the Valeyard presents evidence from the future to show that the Doctor will not learn the error of his ways. The TARDIS is lured to the planet Fred, where tunnels are being excavated by the rodent-like natives who are plagued by vivid mirages. The Doctor and Mel are captured by the Freds, but the Doctor is freed by the lemurine Penelopeans, beings that now dwell within their own imagination. The Freds are hunting for

their control centre to prevent them from returning to corporeal form; the hallucinations are the Penelopeans' defense system. The Doctor agrees to bring a Fred back in time so that the Penelopeans can devise a form of protection against them. However, he is recaptured by the Freds, who complete

their excavation. In fact, the Penelopeans are homicidal beings who retreated into their own minds so that they would not wipe themselves out. They have been toying with the Freds – a peaceful race – out of boredom. The Doctor and Mel escape to the TARDIS as war breaks out between the Penelopeans and the Freds. The Valeyard explains that the intervention of the High Council would be required deal with the consequences of the Doctor's meddling.

When Halliwell submitted his finished script, Saward found the story dull and uneventful, and asked Halliwell for further rewrites. However, the story was not meant to be, as after five rewrites it was officially abandoned on October 18, 1985. The future segment eventually would be written by Pip and Jane Baker.

As for Jack Trevor Story's **The Second Coming**, he struggled with the scripts from the get go. Eric Saward commissioned story's scripts on July 26, 1985 but when it came time to ensure that Halliwell's and Story's scripts melded well, Story apparently had problems understanding the format of *Doctor Who*. When asked about Story's scripts, Saward recalled that the writer became fixated on what Saward would refer to as 'specific details' such as the image of a man playing a saxophone while inside a gas meter. After further discussions with the writer, the scripts didn't seem to be going anywhere and Saward officially abandoned the adventure in October 1985. The future segment eventually would be written by Pip and Jane Baker.

When **Attack from the Mind** and **The Second Coming** were abandoned, Eric Saward approached former script editor Christopher H. Bidmead to fill the gap with a four-part serial. Bidmead was commissioned on October 29, 1985 to write *The Last Adventure* which soon became known as **Pinacotheca** (after the Greek word for picture gallery).

Featuring Mel as the Doctor's companion, **Pinacotheca** presented the latest evidence in the Doctor's trial by the Time Lords, as he investigates *Pinacotheca*, a planet which serves as a museum of key times and places in the history of the universe.

Bidmead worked closely with script editor Eric Saward, submitting each script and soliciting feedback before proceeding to the next installment. After submitting his second draft on January 9, 1986 Bidmead heard nothing for a month, at which point he was shocked to learn that Saward had advised producer John Nathan-Turner on February 2 to reject **Pinacotheca** on the grounds of being boring and unusable. The 'future' segment of *The Trial of a Time Lord* was ultimately written by Pip and Jane Baker.

When Saward had rejected both Halliwell's and Story's scripts, things

were beginning to get desperate. Über fan advisor Ian Levine suggested that Saward contact P. J. Hammond, who had created the highly regarded *Sapphire and Steel*. After an initial conversation, Hammond was commissioned on February 10, 1986, to write **End of Term**, which soon be known as **Paradise Five**.

The nine moons of the planet Paradise form a vast holiday complex. The Doctor's evidence at his trial depicts his adventure on Paradise Five, where he suspects something is very wrong. Mel poses as a hostess and befriends Lorelei, an assistant to the sinister Gabriel who runs Paradise Five. With the help of holidaymakers Tapp and Aht, they realise that people are disappearing, and nobody has booked their time on the pleasure world themselves; rather, the trips are always last-minute surprises. Investigating one of the collection ships which ferries people away from Paradise Five, the Doctor discovers that it is a slave vessel, with angelic aliens kidnapping the holidaymakers. Gabriel uncovers Mel's ruse and Lorelei reveals herself as one of the alien slavers in disguise. The Doctor, Mel, Tapp and Aht are trapped on the ship. But Aht, a scientist, deduces that the aliens are vulnerable to elevated temperatures, and Mel organises everyone into an aerobics routine to generate body heat. The aliens are unable to hold their form, allowing the prisoners to escape to the shuttle port, where they are able to alert the authorities. The Valeyard accuses the Doctor of failure, because he was unable to uncover the identity of Gabriel's mysterious business partner.

Although Hammond produced scripts quickly, producer John Nathan-Turner was unhappy with his work and the

scripts were abandoned towards the end of February. The 'future' segment of *The Trial of a Time Lord* was eventually written by Pip and Jane Baker.

Had Hammond's script been retained, it would have been revealed in the season's final episodes that Gabriel's business partner was in fact the Valeyard, and Lorelei was the Valeyard's companion / mistress. In March 2010, Big Finish Productions released an audio adaptation of Hammond's scripts under the slightly amended title *Paradise 5*. Written by Andy Lane, this saw Peri replace Mel as the Doctor's companion.

Colin Baker's tenure as the Sixth Doctor would be a turbulent one, full of strife, political back-stabbing, corporate manoeuvrings and a BBC which had grown tired of the program. In late 1986, Baker was dismissed from the part at the insistence of BBC management, who wanted to refresh the show. Michael Grade allegedly disliked Baker's performance and BBC Head of Series Jonathan Powell had said that the BBC was looking for "an actor who would take off with the public." Baker was removed from the role after starring in only eight stories and just short of three years in the part – including the hiatus – making his tenure as the Doctor the shortest in the show's history up to that point. After his sacking, Baker refused to return to film a regeneration sequence, leaving his replacement Sylvester McCoy to play a fatally injured Sixth Doctor in a blond wig as he regenerates in the opening minutes of Season Twenty-Four's *Time and the Rani*, his face hidden by visual effects as the transformation process begins. Thus ended the era of the Sixth Doctor.

| Bob Funnell

Sources: DWM; Wikipedia; *The Sixth Doctor Handbook* by David J Howe, Mark Stammers and Stephen James Walker; *A Brief History of Time (Travel)* by Shaun Patrick Sullivan, TARDIS Data Core





AN UNNECESSARY WAR DOCTOR

By now, it has been well over two years since the fiftieth anniversary of Doctor Who took place. It brought with it many things including the unexpected return of Paul McGann's Eighth Doctor in the *The Night of the Doctor* minisode and the high profile anniversary special *The Day of the Doctor* which not only aired on TV to incredible ratings but had a highly successful showing in cinemas around the world. Before either of those two saw the light of the day, a question was being asked. It's a question that has continued to be raised ever since: Why

was a new, previously unknown incarnation of the Doctor (played by John Hurt) invented for the anniversary special as the Doctor who fought the Time War? Why didn't the special make more use of McGann's previously established Doctor instead?

To answer these questions, we have to look at that all important, ill-defined piece of New Series backstory called the last great Time War. The Time War was an invention of Russell T Davies, the man who can (for better or worse) be

credited with the regeneration of the series back in 2005. By all accounts, the Time War was invented as a way of dealing with an issue that's thorny in fan circles and potentially toxic to the mass audience that Davies and his confederates were trying to appeal to. That issue being continuity. It was continuity, along with a number of other factors, that had helped doom the show's attempted regeneration in 1996 with the TV Movie whose opening few minutes featured references to Skaro, the Master, the Daleks, the Time Lords,



regeneration and multiple Doctors before going on to deal with the Eye of Harmony and countless other issues. How could that be avoided?

The answer, without doing a full out reboot of the series (something that had been mooted, then dismissed, back before the 1996 TV Movie), was the Time War. A massive, cataclysmic event that left the Doctor as the last of his kind and effectively took the contentious issue of the Doctor's backstory, Gallifrey and the Time Lords out of the equation. If continuity was viewed as excess baggage during those early days of the New Series, then the Time War was a way of dealing with it. Following some ambiguous references during the Doctor's encounter with the Nestene Consciousness in *Rose* (2005), it was the episode *The End Of The World* that gave

viewers their real first inklings of the Time War with subsequent episodes adding further details in subsequent years.

Over time, as the New Series went on and embraced its own continuity and that of the decades that had preceded it, the Time War took on a more prominent place in the series and its mythology. It became something that was referenced to again and again through the Tenth Doctor era with *The End of Time* (2009/10), the exit story of both Tenth Doctor actor David Tennant and Davies from the series, making the heaviest use of it. Indeed we saw the Time Lords from the last day of the conflict as fanatics, bent on the destruction of time itself as a way of escaping the hell that they had helped to unleash. Davies himself, in *The Writer's*

Tale: The Final Chapter, has admitted that this was an attempt to put a capstone on the Time War and round it off permanently. In that regard at least, *The End of Time* failed as it instead led to renewed speculation about the Time War with further references to it being made in the Matt Smith era under new showrunner Steven Moffat.

In other words, the very thing created to remove excess baggage continuity from the series had itself become excess baggage.

With the fiftieth anniversary of the series approaching and a special episode commissioned that would be shown not just on television but in cinemas, perhaps it isn't surprising that Moffat would decide to make the Time War central to what became *The Day of the Doctor*. Here

was perhaps the one chance to do something for the series on the big screen and after all the hype surrounding the Time War, this was perhaps the one chance of doing it right.

As if all that wasn't enough to deal with, there was another issue. Christopher Eccleston's exit from the role of the Ninth Doctor in 2005 had been done under a cloud with the matter still being much debated by fans due to a

Ninth Doctor taking on a major role, being the Doctor who fought the Time War and encountered the moment. For his part, Eccleston hinted in a couple of interviews that he might be considering coming back. What exactly transpired isn't clear but in the end, on the fifth of April, it was announced that Eccleston would not be appearing in the then untitled special.

Around the same time though, it was

confirmed to be missing from the special? In the end, it was the latter that turned out to be true, confirmed initially by costume designer Howard Burden in an article for the *Daily Telegraph* published that July.

The addition of Hurt's previously unknown 'War Doctor' (as he became known) wasn't without issues, though. His inclusion, along with the decision to count the partial regeneration seen in

All of which begs a few questions. Was Hurt's War Doctor an unnecessary creation?

reluctance by both actor and production team alike to discuss the matter (something which, after the passage of a decade, is only now beginning to clear). Going into the anniversary year and the special in particular, one of the big questions being asked was if Eccleston would come back for it.

Based on the available evidence, it would appear that the idea was considered by both the actor and the production team. Moffat wrote early drafts of what became *The Day of the Doctor* with the

confirmed that an actor well-known outside the series would be appearing in the special: John Hurt. Who he would be playing wasn't initially revealed though his surprise appearance in the closing scene of the 2013 Series Seven finale *The Name of the Doctor*, along with the caption introducing him as the Doctor, would be the subject of much speculation over the months that followed. Was Hurt playing a pre-Hartnell Doctor? A future incarnation? Or was he playing the Doctor who fought the Time War now that Eccleston

The Stolen Earth / Journey's End (2008) as a full one (something that had previously been left ambiguous by Davies), led to the regeneration issue being dealt with a little over a month after *The Day of the Doctor* aired when Matt Smith bowed out of the series at Christmas 2013 in *The Time of the Doctor*. It also caused vocal cries from some corners of the fan base, especially those unhappy with Moffat as showrunner, who accused him of grandstanding by creating what some viewed as an unnecessary Doctor, perhaps out of some wish to be the one



to deal with the regeneration issue, while also being accused by others of depriving Eighth Doctor actor Paul McGann of more screen time by not letting him be the Doctor who fought the Time War.

All of which begs a few questions. Was Hurt's War Doctor an unnecessary creation? Could McGann's Doctor have simply been put into his place, thus preserving the continuity of the series and giving an actor, whose time in the role had largely been left to the licensed audios of Big Finish Productions, more time to be the Doctor on screen? Was Moffat guilty of the very grandstanding that some accused him of by not doing so?

In proper Moffat fashion, let's start with the second question first, shall we? When it comes to the Eighth Doctor, it's hard not to find a mixture of opinion about his Doctor and what he may or may not have done during the Time War. This comes from the fact that, until *The Night of the Doctor*, we had only his hour or so of screen time in the 1996 TV Movie by which to judge him. Following on that, the Eighth Doctor's timeline effectively broke off into three separate strands of spin-off media: the comic in *Doctor Who Magazine*, the seventy or so novels of BBC Books' *Eighth Doctor Adventures* (EDA) range and the audios of Big Finish Productions. In the case of the EDA's, it was clear that this was a Doctor who was capable of destroying Gallifrey as he had done so in the 2001 novel *The Ancestor Cell* as a way of saving all of reality from the machinations of both the Time Lords and Faction Paradox, the latter of whom had altered the Doctor's timeline. Indeed the Eighth Doctor of the novel range eventually turned into a cold, somewhat cynical figure, capable of even shooting someone in the head as a solution to a problem for which he could apparently find no other solution (as happened in the pre-Ancestor Cell novel *Revolution Man*). So, for fans of that strand of the Eighth Doctor's adventures it was clearly possible that he was the Time War



Doctor, although the events of the book range, with its own future war against an unnamed enemy, were unrelated to the Time War of the New Series.

For those who knew his Doctor elsewhere, especially the Big Finish audios, it was another matter altogether. While events in the Big Finish audios had certainly left their mark upon him as evidenced by audios such as 2003's *Zagreus* or the death of both his companions and great-grandson in 2011's *To The Death*, the latter of which left the Eighth Doctor vowing to destroy

the Daleks, the Eighth Doctor on audio never quite brought himself to do so. When he was next encountered after those events in the first *Dark Eyes* box-set released in 2012, listeners encountered a Doctor who was depressed to be sure but not a Doctor capable of going to the extremes of his page-bound counterpart. In fact, given the opportunity of wiping the Daleks from history through the death of his companion Molly O'Sullivan (played by Ruth Bradley), via a Time Lord plot, he actually stops it happening, having decided that the end doesn't justify the



decided that the end doesn't justify the means. The Eighth Doctor of the Big Finish audios is clearly capable of being depressed, shouting and yelling even, but unlikely to go off and be the Doctor who fought the Time War.

This seems to have been the view shared by Moffat as well. At the very least, Moffat was (and appears to still be) a listener to the Big Finish audios, having initially been approached to write for them in 1999. Answering a reader question about his favorite story from each Doctor in *Doctor Who Magazine* #457, Moffat picked the Robert Shearman penned 2002 audio *The Chimes Of Midnight* as his favorite story with the Eighth Doctor. Also, when McGann reappeared on screen in the Moffat penned *The Night of the Doctor*, one of the highlights of the minisode was the Doctor's mentioning of his past companions who all came from the Big Finish audios. Moffat made his views clear in *Doctor Who Magazine* #468 where he commented "I... had trouble, I have to be honest, imagining it being Paul

McGann's Doctor," who had been the one who ended the Time War. McGann himself, in convention appearances including one at the 2013 Chicago TARDIS just weeks after the release of the minisode, has agreed with that view saying that he never thought of his Doctor as the warrior type when asked about it.

All of which helps explain the initial decision to use Eccleston in the special. Eccleston's Doctor, with his scarred nature and battered costume, certainly has the feel and look of being someone who could have gone through the Time War and regretted its tragic outcome. Which of the Doctor's incarnations, the Eighth or Ninth, had fought the Time War had been a major topic of debate with both sides being taken up via fan fiction and fan videos. Indeed some of the dialogue eventually used for Hurt's War Doctor, such as the initial encounter between the three Doctors in 1562, as well as the battered jacket Hurt's Doctor wears, echoes Eccleston's Doctor quite heavily.

Eccleston's appearance could have been

the best solution to the whole issue except for one small detail. It's something that Moffat himself pointed out in the aforementioned *Doctor Who Magazine* #468, when asked if it would have been Eccleston who should have been the Time War Doctor: "Yes, but do you know, I was always nervous of that one, because it doesn't fit with [the 2005 episode] *Rose* at all. [Eccleston] is a brand new Doctor in *Rose*, he's absolutely, definitely new. It

couldn't have been his who pushed the button in the Time War, cos that's a new man, very explicitly, in that episode." Moffat is referencing a moment early on in the 2005 New Series debut where Eccleston's Doctor, upon seeing his reflection in a mirror, comments upon it as if he's never seen it before. It was a moment that had fueled even more speculation over the years about the exact nature of the presumed Eighth / Ninth Doctor regeneration.

Furthermore, the regeneration issue might even have been settled back in 2005 if things had gone differently. Davies initially gave *Doctor Who Magazine* permission to do the regeneration in their comic as part of the story *The Flood*. A few images for this mooted regeneration were drawn and a 'Ninth Doctor Year One' storyline was even considered with his Doctor traveling with Eighth Doctor comic companion Destrii. The idea was left unused due to the magazine being unwilling to kill Destrii due to lack of space in planned comics to give her an exit, as well as Davies and the Cardiff production not wanting Eccleston's Doctor to have a pre-Rose Tyler companion.

Events then conspired, unwittingly, to present a unique opportunity for the series. If McGann's Doctor wasn't the Time War Doctor, and with Eccleston unwilling to return, what other solution could there be? In fact, the blame for the situation lies not on Moffat's shoulders but on Davies. It was, after all, the very ambiguities that Davies created first by inventing the Time War and then by not allowing *Doctor Who Magazine* to do a regeneration which presented perhaps

he gave us the regeneration from McGann to a younger looking Hurt before presenting a regeneration from Hurt to Eccleston at the end of *The Day of the Doctor* (though the nature of it, semi-complete due to Eccleston's unwillingness to appear, itself led to criticism). Far from being the grandstanding that some accused it of, Moffat's invention of the War Doctor made the best of the situation with which he was dealt, and in turn allowed,

Moffat's decision to create the War Doctor made the best of a potentially sticky situation. In dealing with that, a new layer (indeed a whole new Doctor) was added to the series which made the unique specialness of *The Day of the Doctor* all the more so. While it might have been great to have had McGann, let alone Eccleston, return to the role, somehow it seems fitting that the biggest and most superstitious gaps in the Doctor's life have now been filled by an



the one place in the series continuity, outside of a potential future, where a previously unknown incarnation of the Doctor could appear. Moffat seized the opportunity and, as he himself admitted, it all rested on the shoulders of casting the right actor. John Hurt fitted the role perfectly, bringing a touch of world-weariness suitable for a Time War Doctor and yet that mix of eccentricity and potential essential for any good Doctor.

Yet having utilized the situation, Moffat also fixed it. Via *The Night of the Doctor*,

if not outright forced, him to deal with the regeneration limit situation when Matt Smith left the series in *The Time of the Doctor*. All of which was made possible not by Moffat but by decisions Davies had made years earlier along with Eccleston's decision not to return.

Far from being unnecessary, the War Doctor is a prime example of necessity enriching *Doctor Who* as a series. Like the invention of the Time Lords originally in *The War Games* (1969) or the decision to exile the Third Doctor to Earth as a way of saving money,

equally mysterious Doctor. Speculation has given way to speculation, one era of fan theories and fiction superseded by another. If that's not *Doctor Who*, I'm not sure what is.

| Matthew Kresal



Replay ▶

Terror of the Zygons



More than thirty years ago I was lucky enough to have the remaining (at the time) episodes of the Hartnell, Troughton, Pertwee and Tom Baker years of *Doctor Who* broadcast every week in order on Saturday or Sunday nights.

While others may have had only the Target novelization to help them imagine the first appearance of the Daleks or the Master, I was lucky enough to see them on the small screen at least once (mainly if I could not beg my parents for a VHS tape on which to record the ones I was missing). Through this I learned an appreciation for the past Doctors the way many fans in the 1980s could not, but although I would constantly read about how scary the Daleks or Ice Warriors were in their heyday in *Doctor Who Magazine* or books like *A Celebration*, I thought they looked rather tame, although I loved them all.

However, if one era of *Doctor Who* gave me the heebie jeebies and made me have nightmares, it was Philip Hinchcliffe's run as producer, which started when Tom Baker replaced Jon Pertwee as the Doctor in 1974.

Hinchcliffe had Barry Letts staying on with him for a short time as a sort of executive producer to show him the ropes in Tom Baker's first series on the show and new script editor Robert Holmes also had leftover script commissions to work with from the previous regime's larder.

Despite the inexperience on the part of Hinchcliffe and the amount of 'overflow'



*It's almost as if on the Zygon home planet
it is forbidden to talk above a certain volume
or perhaps the Earth's atmosphere gave
Commander Broton and company
a really bad case of sore throat.*

Despite the inexperience on the part of Hinchcliffe and the amount of 'overflow' from the previous era, change could be seen on the horizon. Tales like *Genesis of the Daleks* had taken a darker hue than the earthbound UNIT years of the early 1970s; focus had shifted from *James Bond*-inspired action orientated adventure to something quite a bit heavier and painted with much darker tones.

When Hinchcliffe and Holmes took the

reins full time at the start of the thirteenth season, the series took an even more pronounced shift in style and direction.

The Hinchcliffe era had a way of taking classic horror and suspense tales such as *Frankenstein* (*The Brain of Morbius*), body doubles (*The Android Invasion*) and gigantic (thankfully non-'atomic') alien monstrosities (*The Seeds of Doom*) and applying them to the *Doctor Who*

formula. *Terror of the Zygons* was no different as it took one of our own real-world urban legends, the Loch Ness Monster and placed 'Nessie' right into the mix of the *Doctor Who* universe.

The script was written by Robert Banks Stewart, who despite approaching *Doctor Who* in a similar writing style as *The Avengers*, which he had worked on previously (leading to some rewrites of his initial script), also wanted to bring

The script was written by Robert Banks Stewart, who despite approaching *Doctor Who* in a similar writing style as *The Avengers*, which he had worked on previously (leading to some rewrites of his initial script), also wanted to bring the Doctor to Scotland for an adventure. The mystery of strange creatures being reported in Loch Ness seemed an easy fit to mix the two together into something much larger. Much, much larger in fact. What came about from this mixture of fictional location, urban legend and the efforts of a very talented and fresh team behind the series made *Terror of the Zygons* one of the most beloved stories of the Tom Baker era if not the entire twenty-six year run of 'classic' *Doctor Who*.

The reasons behind this love affair are many, but one definite positive this adventure has is

that the Zygons, especially for their time, are a very well designed monster. They still have enough 'human' in their facial structure to show emotion and the rest of the design, although a bit stiff, is convincing enough to give anyone a bit of a shiver.

Another great aspect of the Zygons is their voices, which are barely a raspy whisper. It's almost as if on the Zygon home planet it is forbidden to talk above a certain volume or perhaps the Earth's atmosphere gave Commander Broton and Co. a really bad case of sore throat. Regardless of the reason, it was a nice change to see a monster that did not go about screaming like a naked man in a street shouting about the end of the

world (I'm looking at you Daleks). The only other monster voices from *Doctor Who* that come close to being this creepy in my opinion are the original sing-song voices of the Cybermen from *The Tenth Planet* or the excellent voice-over work done for the Beast in *The Impossible Planet / The Satan Pit* in series two of the revived run of the series.

Set design, location camera work and lighting also play a large part in this



serial's popularity as despite Essex filling in for Scotland, the shots have a real feeling of atmosphere and weight, and the camera work gives it the feel of a horror film or a murder / mystery tale.

The Zygon's spacecraft has a wonderful organic feel to it, with the control panels of the craft being quite unique compared to the dials, switches and buttons we are accustomed to. This is augmented by the great lighting which makes the excellent design of both the Zygons and their ship instantly feel more believable to the viewer.

One trapping in visual science fiction is being limited to our own views in how technology works for us and then almost

subconsciously using this pattern in fictional alien technological designs. *Terror of the Zygons* bucked this trend nicely. Especially for its time. The Zygons may look like they are molesting giant pepperoni pizzas when they are at the controls, but it is still more convincing than a few meters, dials and a keyboard from a typewriter stuck to a table or wall.

Another aspect that must be talked about is how Robert Banks Stewart's original story concept focused more on the Skarasen / Loch Ness Monster itself, which Hinchcliffe felt gave the other actors less of a threat to actually confront and communicate with, so the Zygons were moved front and center.

Terror of the Zygons is also a noteworthy serial in another way, as it is the last time we see Nicholas Courtney as the Brigadier

until *Mawdryn Undead* in 1983 (plans were to have him appear in *The Android Invasion* later on in the season but Courtney was unavailable due to other work).

UNIT and its military culture had been one of the main thrust of changes made at the start of the Jon Pertwee era in 1970, both for creative and monetary reasons. The change in direction allowed *Doctor Who* to once again fend off cancellation and find a new lease on life.

For those raised on a diet of Venusian Karate, the Doctor being exiled to Earth and five rounds rapid, this was the UNIT era's last proper dance. The distance from one era to another is even felt in

the story itself in the Doctor's annoyance at being called back to Earth over what seems to be a petty issue over obsolete fossil fuels. If the Third Doctor made his home on Earth, the Fourth Doctor surely wanted no part of staying in one place for too long.

It is also the last

appearance by the late Ian Marter as Harry Sullivan, a role that although well executed by Marter became redundant when the Fourth Doctor was played by a younger actor who could do his own running and other physical actions. Harry Sullivan was created in case the Fourth Doctor was played by an older actor who could not be as physical, much like Ian Chesterton's role with the First Doctor.

The team of the Fourth Doctor, Sarah Jane and Harry Sullivan will always be among my favorite TARDIS crews, especially the dynamic that existed between the Doctor and Harry, which sometimes showed the Doctor putting Harry down a bit but at others being very glad he had come along for the journey.

Milestones and great visuals are of course nothing without a good script to place them in and *Terror of the Zygons* hits on all fronts. The best scenes are those that feature the confrontation between the Doctor and Zygon, Commander Broton, in episode four. By this time Tom Baker had taken everyone



Terror of the Zygons will probably always remain one of the most popular examples of *Doctor Who*

by surprise with his interpretation of the Doctor, and this script like many from his seven year reign as the bohemian Time Lord really gave Tom a chance to showcase his whimsical madness.

The isolation of the oil rigs at night and the seclusion of a small Scottish village are enhanced by the memorable performances by all involved and really showcase what *Doctor Who* can be when you allow it to be just a little bit scary and a bit more geared towards giving adults a fright or two along with the kiddies.

As with *Doctor Who* of any period there is a balance of comedic elements as well, and a few of the funnier bits in this story revolve around the Scottish theme, from the Doctor and Brigadier giving their outfits Scottish flair to a well meant 'Scots joke' at the very end of the adventure.

The Zygon plot for world domination seems a bit dim (as does hanging about in paintings for centuries to emerge when the planet has a better technological and military understanding,

but I digress, maybe Zygons are just not the brightest things in the cosmos), but it is a small niggle among a bunch of well executed ideas.

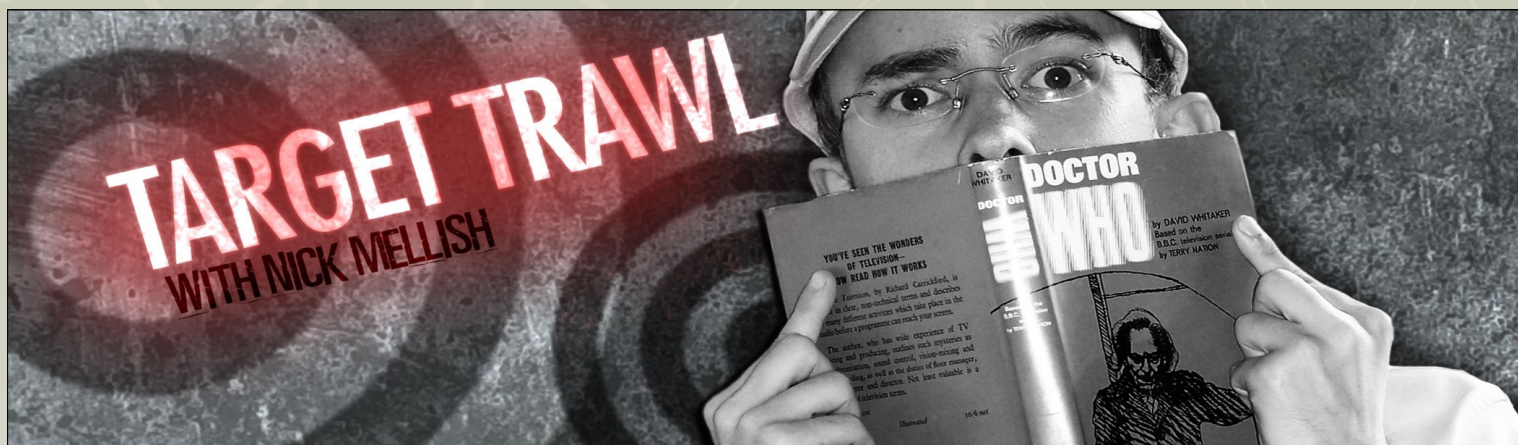
Of course, this season and the rest of the Hinchcliffe era are when Tom Baker is in his prime and everything just seems to

click for much of the collaboration between the two, giving us in my opinion some of the best televised stories this franchise has ever seen.

More interesting in hindsight is that after decades of being ignored – at least on televised *Doctor Who* – despite fans shouting for them to return, the monsters finally emerged again for the fiftieth anniversary special *The Day of the Doctor* and are slated to possibly appear again in Series Nine in the Fall of 2015. I can't help but think of that fleet of Zygon survivors from a destroyed world, heading slowly towards Earth...

Terror of the Zygons will probably always remain one of the most popular examples of *Doctor Who* from its era – and it is well deserved praise. It is no surprise that a serial created with such a stellar collection of artists both behind and in front of the cameras would shine... even through the mysterious mists coming off the loch and rolling across the moor.

| Thomas Spychalski



A short and sweet article from me this time around, but with this issue of **Whotopia** having a look at both the past and future, and Steven Moffat departing with a waft of change in the air, I decided that it was time to look at one of the show's own celebrations: step forward, *The Five Doctors*, written by Terrance Dicks from his own script.

It's hard to divorce what was seen on screen from this book, so iconic is the TV version. As a child, it was easily my favourite-story-ever-and-then-some, and as an adult, I still like it a hell of a lot, even if it is directed with all the grace and skill of a drunk attempting *Swan Lake*. The book is an interesting one as you can see a lot of what Dicks envisioned laid out here, arguably more so than with other novelisations as this was released before the show's transmission in England. Maybe the absence of visual reference and the script so fresh in his mind gave Dicks more of a free reign? I could not say for sure. What is impressive is that the more I read it, the more I found I could successfully divorce the novelisation from the TV episode. The dialogue for the First Doctor, for example, is far more on the button and closer to William Hartnell than you would perhaps know from Richard Hurndell's performance.

I should state here that I really like Richard Hurndell in the story. He had one hell of a job to do, fitting in and taking on such an iconic role, but he did it in completely his own way and style, and it's far better for it. (Compare this

with what Big Finish has done with the Third Doctor, where they've attempted to recreate Jon Pertwee as opposed to the Third Doctor, meaning that every time he doesn't sound anything like Jon Pertwee, you really notice it.)

Back to the story in hand, though. People familiar with the Special Edition cut of the story will recognize a lot of the 'deleted scenes' which worm their way back into this book, and it's hard not to get a fanboy tingle when Susan walks through war-torn London or, in a move which chimes perfectly with what Russell T Davies did years later, having Sarah Jane hurt that the Doctor just abandoned her and never returned.

Dicks manages to weave several different characters together well, with only poor Susan and Turlough really suffering, stuck in the ship as everything goes on around them. He also misses the ball totally by not making more of the Doctor / Granddaughter reunion. Then again, I'm not sure I can imagine any era really going for it after Lambert left until probably Cartmel onwards, and with Saward seeking to disprove the family relationship in the *Radio Times*, it was never to be.

Whilst parts of the story make little sense (why does Borusa seek immortality when we know the Master can be granted a new life cycle? Can't he take the same thing? And just what does



the chessboard and Pi mean? Even Dicks seems at a loss and he wrote the damn thing!), it moves along nicely and, more than anything else, it's unashamedly fun.

Yes, it lacks the Fourth Doctor and, yes, it overuses the Cybermen, but given what Dicks had to work with, I cannot imagine a better celebration for the series at the time, in much the same way I feel *The Day of the Doctor* and its Paul McGann prelude was perfect for 2013.

Here is hoping that the future, be it in safe hands or other, is as fun.

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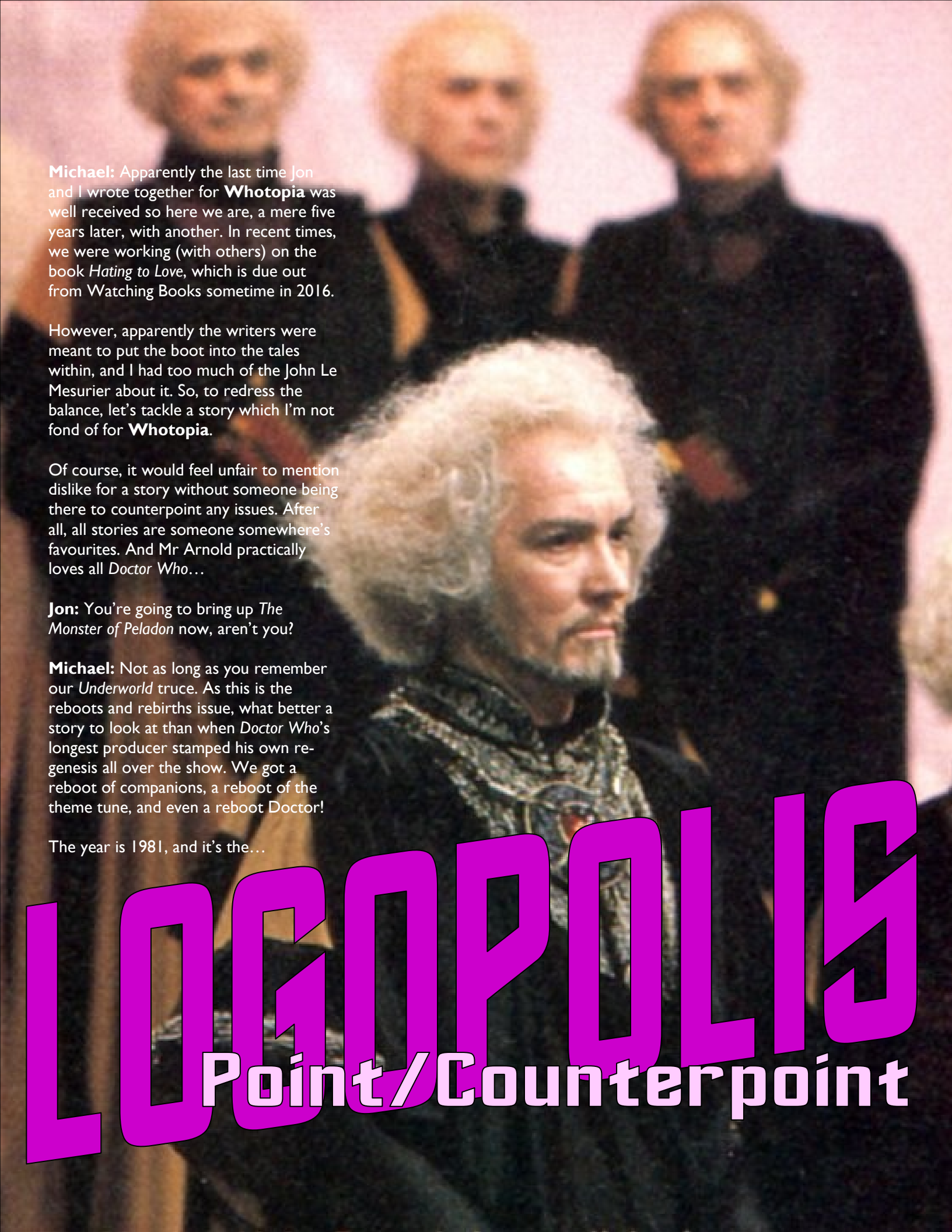
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Michael: Apparently the last time Jon and I wrote together for **Whotopia** was well received so here we are, a mere five years later, with another. In recent times, we were working (with others) on the book *Hating to Love*, which is due out from Watching Books sometime in 2016.

However, apparently the writers were meant to put the boot into the tales within, and I had too much of the John Le Mesurier about it. So, to redress the balance, let's tackle a story which I'm not fond of for **Whotopia**.

Of course, it would feel unfair to mention dislike for a story without someone being there to counterpoint any issues. After all, all stories are someone somewhere's favourites. And Mr Arnold practically loves all *Doctor Who*...

Jon: You're going to bring up *The Monster of Peladon* now, aren't you?

Michael: Not as long as you remember our *Underworld* truce. As this is the reboots and rebirths issue, what better a story to look at than when *Doctor Who*'s longest producer stamped his own re-genesis all over the show. We got a reboot of companions, a reboot of the theme tune, and even a reboot Doctor!

The year is 1981, and it's the...

LOGOPOLIS

Point/Counterpoint

Michael: So *Logopolis*. Is it all that, or is it, in the words of writer Paul Gill, “lots of Maths and your hero dying at the end – worst day at school ever.”

Jon: Well I never had a problem with maths so I’m probably a masochist. Though I much preferred English and a great story.

Michael: I wasn’t allowed to sit the Maths Higher, at a school which let me – me! – sit the Arts Standard Grade. Tells you everything! Naturally I much prefer English of course – we could just ignore *Logopolis* and discuss *A Tale of Two Cities*. I’m sure Jez and Bob would like that...

Jon: I can hear their cries of ‘never mind the Sydney Carton heroics’ now! But I’ll sneak off to a different literary area. What I really liked when I was young were the Greek legends – we had an encyclopaedia with a whole volume on all the great Greek myths; the skyscrapingly great deeds and their terribly tragic downfalls. You can tell I always wanted to see *The Myth Makers* can’t you? Anyway, at an impressionable age and with that sort of thing buzzing away in the back of my mind all the time *Logopolis* just hit the spot; an absolutely classic tale of what was obviously a great hero and a suitably epic downfall framed as epic by some splendidly moody direction and a performance from Tom of a man trying to avoid the inevitable. Killed by his arch-nemesis whilst saving the universe – the Greeks made lesser beings immortal for far less! It made me a fan because it showed me that this man worthy of such legends was clearly the stuff of greatness. It *made* the Doctor my hero. That he died at the end of it? Meh. Heroes don’t die while there are

stories to be told about them. And the Doctor, of course, doesn’t really die he just starts all over again.

So that’s why it’s clearly great, even if it’s obviously flawed in places. So what really annoys you about it?

Michael: Now, Jon, I know you like Rose. (I’ve heard you wrote a book on the story recently, actually.) It’s the

help matters that the script is treating her like Poochie from the start.

Jon: I’m not sure I’d call her the anti-Rose; instead it’s the rarest thing of being presented with a flawed human being from the start. In some ways she’s very much a direct precursor to Rose in that sense – we meet her in the middle of normal life rather than in the exceptional circumstances of alien races. We barely

have a sense of any other companion’s life outside the time they spend with the Doctor, but Tegan gets the full treatment over the next few years – job, family, fallibility. I know she’s grumpy, and treats Lucy from *Peanuts* as a role model for the next three years but as an introduction to the character this might actually be one of the best. She reacts

understandably and humanly to the head-spinning events she gets drawn into. She’s brilliantly defined here, even if perhaps it’s a similar thing to Colin Baker where a little less abrasiveness on debut might’ve worked wonders for the long term and the way the character would be written in the future.

Michael: Being presented with a flawed human being is fair enough, but for that to really work, you need likeable quirks in the character somewhere, something to root for despite the elephant in the room. Their Shakespearean tragic flaw, if you will. We don’t really get anything of that sort here. Rose works because we know even if she’s not Liz Smith, she’s clearly a nice, caring person and there’s



perfect story to introduce *Doctor Who* and a new companion to the masses. Now, given that Tegan is the anchor to the show for the next three years, we could start by saying that *Logopolis* is pretty much the anti-Rose. Her introduction is a point-by-point manual in how not to introduce a companion. She is introduced complaining, forgetting to do simple things like locking her own front door (look, here’s an idiot, be impressed), and moaning about everything. Start as you mean to go on, I know, but this is a great example of telling and not showing. Look, here’s the new companion! Here’s her annoying aunt, the Master’s killed her, now feel sorry for her. Janet Fielding actually does a lot with what she’s given, but it doesn’t



Tegan with Auntie Vanessa

and there's something there to build a template on as *Doctor Who* companion. With Tegan, we get none of that to hold onto.

Jon: Possibly a tad unfair there; not many of the companions of the classic

a weird police box. I will concede that she's a bit one note here though; whether that's down to actor, writer or a little bit of both I'm not quite sure. Rose... well, she'd been designed with a long term in mind, of changing and developing. With *Doctor Who* in the twentieth century you pretty much got the companion as they'd be for their entire run in the first episode.

Michael: Which would suggest, at the very least, since she was

intended to be a companion, they might have given her something for the audience to root for. Anyhow, what about Vanessa? Her aunt is introduced purely to kill off a character, so that we, the audience, will feel something for Tegan, but it's a concept introduced in such a perfunctory manner. We're given no reason whatsoever to feel for Vanessa, either in the script, or in the performance, before the Master dispatches her. It jars even worse, because we've just had the same basic introduction to Nyssa, who shows up again in *Logopolis*. The Master killed her father, but we were allowed to see the father/daughter relationship rather than

just be told about it, so it means something! Here, Aunt Vanessa might as well be the crazy cat lady.

And another thing – who the hell is Aunt Vanessa talking to in the car when Tegan runs to collect her passport, etc. “I wish you and I had half her energy.” Does she have a split personality? Why is Tegan letting someone who talks to themselves and can't drive a car properly drive her to her first day at work anyhow? And why does a flight attendant live within the immediate flight path of an airport, going by the sound effects they play over her introduction? If she lives within the flight path, why is she travelling to the middle of nowhere? Does she want her aunt bumped off? Is she actually in league with the Master all along? Does she live next to, say, Gatwick, and so needs to travel to Heathrow? Also, I've heard of people forgetting their passport, but forgetting absolutely everything they need bar their own bodies? Couple that with Adric's lines in the first scene and you'd think Christopher HAMILTON Bidmead thinks humans can only interact with the Doctor by being absolute idiots.

Jon: As I say, orphaning the companions is a real quirk of Bidmead's writing – it doesn't happen often; Vicki and Victoria are the other only ones who have no family or relatives (Susan maybe but that's complicated).

Michael: Pedant's corner here – we are never told that Tegan is an orphan. Whilst the Expanded Universe later tells us her dad died in 1981 (and also worked on a farm into the early-mid 1980s, because who said these things hold a cohesive narrative, eh?) and her mum is around into Big Finish era, we hear nothing about them here. In fact, from cousins, aunts and grandfathers showing up over the course of her tenure, it seems not so much Tegan is abandoned or orphaned as she can't be bothered dealing with her large extensive family! Maybe that's why she's not bothered, Aunt Vanessa is just one of her twenty aunts, and she's the bonkers one who is prone to talking to

“Aunt Vanessa might as well be the crazy cat lady.”

era have much of that Shakespearean flaw that explains why they travel with the Doctor – most of the time it's one of can't get home, job or dead family. Admittedly the last one is something Christopher H Bidmead seems overly fond of what with that happening to Adric, Nyssa and Tegan in the space of five stories. You don't really get character reasons for accompanying the Doctor until the new series begins, it's not the way the original run of the show's constructed. I'll certainly concede that she ends up being a bit of a miserable sod for much of the episode, even if there's a reason for much of it – lateness, a blowout, her aunt getting murdered and then being whisked off in

herself and getting miniaturised.

Jon: It looks like the writer grasping for something to provide a striking cliffhanger and character motivation. It's a problem of only having 25-minute episodes; not every character can be greatly developed as they need to and of course we'd had the better part of 90 minutes to get to Tremas. As for living in the flight path – well, that'd make sense for her to live quite close for ease of getting to her job. What's a little jarring is her taking the Barnet by-pass which is a fair way across north London from Heathrow. It really isn't that close, particularly given London traffic!

Michael: Last time I was in London, the Yeti's still Occupied Mornington Crescent, and that jars to me! I wouldn't say 25 minutes is an issue (after all, 45 minutes standalones are an issue!), more that better writers use their time well. Vanessa and Tegan get a good ten minutes of episode time in an episode which takes forever to get going. Think what Jack Watling's Travers or Iain Cuthbertson's Garron or David Savile's Carstairs achieve in ten minutes of screen time. Aunt Vanessa talks to the invisible man.

Jon: As for companions being idiots... well, maybe Tegan's nerves have her flapping about (she's not exactly one for considered action through her time in the TARDIS) and as for Adric – Michael: It might be obligatory to mention Adric, but given his dialogue, even a competent actor would struggle there. In this, he is specifically there to ask questions so Tom Baker can carry on his monologues. I know the role of the companion is to ask the questions for the audience, but rarely is it so blatant. It's like ordering dialogue from IKEA.

Jon: Poor Matthew Waterhouse – actually I think he works reasonably well here. Traken and the first couple of episodes here are the only time Tom has a sole male companion and it's got a really interesting dynamic despite the tension between the actors. Adric



Adric, I want you to listen very carefully.

almost seems designed as a magician's apprentice or a Robin-style sidekick rather than a conventional 'pass the test tubes' companion. Someone who's looking to learn the Doctor's tricks rather than just say 'what next?'. In that way *Earthshock's* a payoff to that original concept and a precursor to *Face the Raven* – what gets Adric in the end is the hubris of thinking he can do what the Doctor does. I might be a strange sort but I'd really have liked to see a little more of that dynamic before the TARDIS gets overcrowded over the course of the story.

Michael: It's easy, very easy in fact, for fandom to slate Matthew Waterhouse, but I wasn't intending to here. Sure, there are issues which are his fault, and others which come about through no fault of his own, but the dialogue's the issue here. Not even Richard Todd, to, err, pick a name at random (honest) could have done much with it. I like the idea of him being the Magician's Apprentice, but then we get lines such as:

DOCTOR: This is a bad thing.

ADRIC: Bad thing?

DOCTOR: Yes, it will cause entropy.

ADRIC: Entropy?

DOCTOR: Yes, a thing which will cause issues in Episode 4.

ADRIC: Episode 4?

DOCTOR: The end of the story thanks to the end of six parters.

Michael: ... And so on which makes

"What gets Adric in the end is his hubris."

Adric out to be not so much the magician's apprentice as his dunce.

Adric does work far better in the books though, I'm not arguing with his character arc at all.

Jon: I'm not sure I'd pretend Christopher H Bidmead was a master of dialogue à la Bob Holmes either...

Michael: Yes, because we don't want to lie to the readers.

Jon: Perhaps it's just Waterhouse's performance that makes it painfully obvious or perhaps it's Bidmead treating the script like an exploration of a



scientific principle. But I think it's vital that he's basically a stooge for the first couple of episodes; this is a show about entropy; of everything having its time and everything passing. And obviously with this being Tom's last story the Doctor is the character at the heart of that, being used to explore that theme. He needs someone to play off while the story focuses on him. As you say, he's enabling Tom to get on with his monologues. And those monologues are some of the best things about the story – so it's a thankless task but a necessary one. A bit like actually having to actually assemble that IKEA furniture!

Michael: To be fair to Matthew Waterhouse, that even good actors like Tom Baker and John Fraser struggle with the script's dialogue suggests that is more on Bidmead than Adric. Speaking of Bidmead, what is that opening the TARDIS underwater stuff all about? Not very scientific, is it? Bidmead seems to claim in *DWM* that it's an obvious Douglas Adams-style joke, but I think he forgot to add the joke to it.

Jon: It'd be a touch revolutionary to claim much about *Logopolis* as a joke; above just about any other *Who* story it takes itself incredibly seriously to

generate the funereal atmosphere. If it's meant as a joke either Peter Grimwade's misunderstood a comedy masterpiece or it's entirely out of place. I think it's a writer trying to justify something he wrote under pressure half a lifetime ago.

Michael: Well, it was brought in response to his gripes about "lots of planet's have a north" and needing scientific rigour. What confuses me about the writer here is that he went onto write *Castrovalva*, and nails the mix between the scientific weirdness, the essential humour of the Doctor, and even manages to make the companions fairly likeable. Why couldn't we have that Bidmead here?

Jon: But enough of the gripes; let's talk about what's great about *Logopolis*. It's *Doctor Who*'s finest mood piece, a mournful elegy for the longest-running Doctor. It's the series saluting him as it did in giving Pertwee an appropriate thematic ending; the sense of an era passing. Obviously it's keyed by Tom Baker's fabulous central performance; moody, distracted and facing up to his own mortality. The monologues work to the story's benefit there – in spirit it's very theatrical; Shakespearean in the weight of the speeches if not by actual words. Peter Grimwade wrings everything from the script; from Baker

and Fraser and, up until the last few scenes, Ainley and not until the new series was the TARDIS so moodily shot. The cloisters, the moody lighting, the tolling of the Cloister Bells... even Paddy Kingsland's in on this with his score. As I say, it's the sense of a great hero passing; the greater resonance. It doesn't necessarily play well on its own, where you're tearing its flaws apart. But in context, drawing on the fact that it's the end of one of the most popular eras of one of the most popular shows... that's where it's powerful. It's *Doctor Who* as myth.

Michael: I agree that one of the great heroes of *Logopolis* is Peter Grimwade, who manages to find the camera shot to match every moment. Look at the way he frames the meeting of the Doctor and the Watcher on Albert Bridge with Lots Road Power Station chimneys puffing away in the background. His framing of the iconography of working-class London alongside the universal struggles the script alludes to in the one shot gives the power station greater character and significance than a character given dialogue and ten minutes I might have mentioned once or twice in passing. Grimwade apparently didn't get on with the cast that well (or so Peter Davison claims on nearly every commentary track) but then, Derek Martinus was apparently harsh on actors and Paddy Russell too. Yet their finished products speak for themselves, long after the fact. *Logopolis* might be mediocre, but it'd be much worse if Ron Jones were behind the camera. Every Earthbound shot is mixed in the search for beauty, truth and metaphor. Alas, when the story moves to *Logopolis*, that planet's design is far too dull and unsuited to produce much success that way.

So, Jon, what you're saying here is that *Logopolis*, with its treatment of the hero's last stand, is basically *The End of Time*?

Jon: *The End of Time*, the farewell to the longest serving and most popular Doctor since the show came back? The

one where he's up against the Master and there's an extended farewell to all those old friends at the end? Yes. Yes it's *The End of Time* done well, done shorter and only fails in comparison by not having Bernard Cribbins in it. For all that David Tennant's a fine actor there's a certain gravitas to *Logopolis* that *The End of Time* just can't match despite Tennant's puppy dog eyes and longer-than-Sinatra's farewell tour. *Logopolis* works better as the twentieth-century show really doesn't attempt emotional episodes that often; *The End of Time*'s impact is diminished as emotion is the stock-in-trade of the Russell T Davies version of the show. And when it's time to go Big Tom doesn't moan and grump; he just gets on with it. I never saw enough of Tom for him to be as big a hero to me as he was to so many others but I could see him as the hero worth following.

And as for the design of *Logopolis*? Yes it's typically low budget but like so much of *Who* it's a beautiful idea, a planet-sized computer composed of human beings holding back the end of the universe. Bidmead might often have had problems with the mechanics of a script but his ideas were quite brilliant.

Mind you, there's a good argument that this story makes the Master irredeemable – for all that he's the Doctor's old mate he wipes out a significant chunk of the universe here. Mass genocide – actually genocide's too small a word! I know the Doctor's in no fit state to go after him at the end of this story but a killer on that scale – the biggest wholesale slaughter in the show's history... does *Logopolis* essentially rewrite and destroy the character of the Master as we knew him?

Michael: In that it turned him from the gentleman rogue into a homicidal mass murderer? Yes. Mind you, the Delgado Master was quite capable of killing to get his own way, but you always had the sense that he was aiming to get the Doctor onside. Here the Master is properly unhinged and its telling that



they dialled that back a notch when he returned later in the 1980s.

Jon: So we get not only the Doctor and companions rebooted but the Master too? Perhaps the point is that entropy doesn't win but that in every ending there's a beginning...

Michael: And so that is *Logopolis*. It's a missed chance or an underrated classic,

depending on your point of view. Certainly, no matter what your own opinion is of the story, there's no doubting that it is filled with the concept of rebirth. In *Doctor Who*, the end may come, but as ever, the moment has been prepared for.

| Jon Arnold & Michael S. Collins

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INNES LLOYD

THE UNWILLING WARRIOR

No decade witnessed greater changes in western culture than the 1960s. The first half of the twentieth century had been stymied by wars on a global scale, society little able to reap the benefits of technological advancements due to the hardships wrought by such far-reaching conflicts. It wasn't until the late 1950s that Britain was managing to free itself of the shackles of its recent past, with rationing coming to an end in 1954 and ownership of luxury items such as motor cars, television sets and record collections increasing significantly.

Along with the luxuries came a new generation of people determined to enjoy it. Children who had grown up with war, whose neighbourhoods had been ravaged in the blitz, and who understood that in the new age of the atom bomb, the world really could come to an end tomorrow. Life, therefore, was to be lived to the full, and this new generation took advantage of the modern forms of communication available to give itself a voice. No longer would Youth allow itself to be repressed or moulded by the straight-laced senior generation; Youth was liberated – rules were there to be broken!

The impact this revolution had on the music and film industries in the 1960s is self-evident. It impacted upon television entertainment also, but at a somewhat slower pace for British television was still largely run by 'old men in suits', very much disciples of Lord John Reith, the BBC's first Director-General. So staid was the BBC that by 1963 it was still struggling to come to terms with the

major blow dealt to it by the arrival of the rival ITV network in 1955. Largely modelled on American entertainment, ITV's output caught the mood of the 1960s much more adroitly, its film series, music programmes, game shows and action dramas completely trouncing the BBC's output in terms of viewer popularity.

Of course, it was this state of affairs that led to a desperate BBC recruiting one Sydney Newman, which in turn led to the very creation of *Doctor Who*. The general series of events behind the series' launch in November 1963 should be well-known to most readers of this publication, suffice to say that Head of Drama Newman, Producer Verity Lambert and Story Editor David Whitaker gave life to *Doctor Who*. But if it were they who gave the series a heartbeat, who first breathed air into its lungs, then it was the later team of Innes Lloyd and Gerry Davis who gave it the legs to run.

Make no mistake, *Doctor Who* was massively popular at its outset, helped in no small part by the success of the Daleks, which quickly led to a rethink on the 'no bug-eyed monsters' policy. The mystery of those early episodes drew viewers in by the millions, but despite having one of the youngest, most vibrant television producers of the day at its helm, *Doctor Who* was still entrenched in the rather po-faced ideals of the 1950s-thinking BBC. The regular cast are all very Queen's English in their delivery, Barbara Wright arrives in the TARDIS in her long mac and still carrying her

handbag, and Susan, after a brief flirtation with pop music in the opening episode, quickly eschews all modern culture to become something of a non-character, whose traits are limited to being immature and inexperienced.

The Doctor himself could not be further removed from the Swinging Sixties ethos – an elderly grandfatherly figure incongruously clinging on to the fashions (if not the traditions also) of a much earlier age.

With a declared intent to educate its young audience through adventures of scientific wonder and historical fact, it was a logical move to make Ian Chesterton and Barbara Wright schoolteachers of science and history respectively, and as magnificently as those two characters were written and performed, how many of the children watching *Doctor Who* would have dreamed about being able to have adventures in time and space and have their schoolteacher along for the ride? Rather few, one would suspect.

Audiences were regularly over 10 million. But inevitably, the initial novelty concerning *Doctor Who* wore off. The elements that had originally come together to make this great success began to drift apart. David Whitaker moved on from his post as Story Editor, Carole Ann Ford upped and left after becoming disillusioned with the Susan Foreman character. Then the pair of Ian and Barbara departed, and Verity Lambert called time on her occupancy of the producer's chair, leaving only an

increasingly unwell and dissatisfied William Hartnell as the last man standing of the original *Doctor Who* crowd.

The new broom somewhat forcibly seated in the producer's chair, John Wiles, wanted to make sweeping changes but found himself continually thwarted at every turn. Unable to oust his troublesome lead actor and having an epic-length Dalek story commissioned against his wishes, it was inevitable that Wiles' tenure would be brief.

The man Sydney Newman appointed to succeed him was Innes Lloyd, a 39-year-old former actor who had spent the last few years working in BBC Presentation and as a producer in the BBC's Outside Broadcasts unit. Wanting to try his hand at working in drama as a director, he was less than thrilled given the job of producing *Doctor Who*, especially as he had little interest in science fiction as a genre.

Joining *Doctor Who* around the same time was a new story editor in the form of Gerry Davis, a 35-year-old who, like Lloyd, had started out as an aspiring actor. Through a complicated series of circumstances, Davis – who had lived in Canada for several years – had wound up at the BBC writing for different series and had jumped at the chance to work on *Doctor Who*.

Lloyd and Davis inherited a number of scripts that had already been commissioned by their predecessors, stories they were less than enamoured with but had to nurse through. It seemed that the viewing public shared some of their disdain for the choice of material for the audience figures started to haemorrhage millions. By the time the last of the Wiles' commissions, *The Savages* (1966), was broadcast, audiences were down to under 5 million, compared with the 10 million who had tuned in to watch *Galaxy 4* (1965) just 9 months earlier.

Were the stories commissioned by John Wiles and his Story Editor Donald Tosh

really so bad? Fan opinion these days would suggest not, so perhaps the marked decline in the viewing figures was simply down to the fact that the audience was starting to become a little bored with *Doctor Who*.

Doctor Who's initial two years had involved the Doctor's attempts to get Ian and Barbara back to London in 1963. These repeated failed attempts landed them in some perilous situations from which they could not immediately escape. It was a successful formula, but the departure of William Russell and Jacqueline Hill had brought that scenario to an end. By 1966 the Doctor's continued adventures had become a little aimless, and his sidekicks were thinly-disguised carbon copies of Ian Chesterton (Steven Taylor) and Susan Foreman (Dodo Chaplet). In spite of some daring ideas along the way, *Doctor Who* had become a little bit 'samey'. It had been running almost continuously for nearly three years with little change, and was becoming somewhat tired. In today's parlance, *Doctor Who* was a programme that was dying on its arse. And as it wasn't seen then as the long-running British institution in the way that it would be years later, it's fortunate that Head of Drama Sydney Newman was determined to save it rather than just let it wither and die.

Lloyd and Davis were determined to make a success of it also and were immediately setting about giving the series a rub with their own brand of polish.

The pair wanted the series to be more relevant to its audience, to be more in tune with the 'Swinging Sixties' ethos. They wasted little time in dispensing with the incumbent companions and replacing them with the altogether trendier and more colourful Ben and Polly. Ben Jackson was an Able Seaman, possibly reflecting the fact that both Lloyd and Davis had spent time in the navy, and was also given a thick cockney accent making him the first *Doctor Who* regular not to speak 'Queen's English'.

Ironically John Wiles had envisaged the character of Dodo as having a cockney twang, but this had been vetoed by his superior Gerald Savory. Savory had since moved on and Innes Lloyd found new Head of Serials Shaun Sutton a much less obstructive boss.

In casting leggy blonde Anneke Wills in the role of Polly, there seems to have been a real statement of intent to give the character sex appeal. This was, after all, the age of Bond Girls and Avengers Girls.

Ben and Polly debuted in *The War Machines* (1966), the first story that the partnership of Lloyd and Davis initiated. Too often taken for granted nowadays, it was radical for *Doctor Who* at that time. Suddenly the TARDIS was not in some fable or fantasy, in Roman times or amid some alien jungle, it was suddenly in the very real world – landing in the shadow of London's most modern icon, the Post Office Tower.

And before long, the story takes us into a realm which had been completely unimaginable in *Doctor Who* prior to that point – the interior of a discotheque! It's interesting how Ben and Polly fit into this environment so well and how Dodo somehow doesn't. The problem is, neither does the Doctor – which no doubt gave the production team some food for thought.

When one thinks of Ian Chesterton's 'Dad-style dancing' in *The Chase* (1965) as an earlier misfiring attempt to be trendy, *Doctor Who* could so easily have got it all wrong once again, but *The War Machines* gets it right.

The story itself came about almost by chance. Not being experts themselves but wanting to get some scientific accuracy behind the core concepts of their stories, Lloyd and Davis fished around for a person who could weigh in with novel concepts that had sufficient basis in reality. A number of individuals were met with, who either had



The First Doctor with Ben & Polly



Anneke Wills & Michael Craze as Polly & Ben



A scene from 'The Moonbase'

with, who either had insufficient interest or else who didn't have the required approach. But when his old contacts from Outside Broadcasts put him in touch with Dr Kit Pedler, Lloyd found a man who was enthusiastic and would find a way to make plot concepts work rather than continually take the "Well, that could never happen because..." stance.

An initial meeting with Pedler in Lloyd's office had witnessed Lloyd looking out of his window from where the Post Office Tower could be seen, and challenging Pedler to come up with a scenario whereby some menace based within what was then London's tallest building was able to take over the city. From that conversation was formed the idea behind *The War Machines*, which was then passed to Ian Stuart Black to craft a finished script.

Pedler became, albeit unofficially, the third resident member of the *Doctor Who* production team and forged a rewarding relationship with Gerry Davis. Between them they would throw up ideas for stories, Pedler would work out the mechanics of how the plot could work scientifically leaving Davis to then make the idea work as a drama. This collaboration quickly gave rise to a new race of enemies for the Doctor in the shape of the Cybermen. The Cybermen need no further explanation in this article, suffice to say that at last a monster had been found that could rival the popularity of the Daleks.

For the most part, Lloyd was content to leave the scripting responsibilities to the Davis-Pedler partnership although he did obviously have considerable input into the show's core requirements. Just as his future counterpart John Nathan-Turner would be many years later, Lloyd was keen that as much of the programme's meagre budget as possible would be 'seen on screen'. Possibly with one eye on the many filmed series then cropping up on the rival ITV network, Lloyd was keen to increase the amount

of location filming, of which there had been precious little prior to him taking over. As a means of achieving this, it was decided to eschew shorter stories, particularly the four-episode format which had practically become standard under his predecessor. The six-episode format allowed for the budget and the recording/filming schedules to be deployed more effectively.

Another method Lloyd and Davis devised to make better use of the budget was to heavily base certain stories around a single large set which could be built more impressively, rather than numerous smaller sets which might only be seen on screen for a few minutes anyway. A fortunate consequence of this policy was that it formed a new and successful type of *Doctor Who* adventure – the so-called ‘base under siege’ type of thriller. This story format, which would usually find the Doctor and his companions trapped in some kind of limited environment trying to keep a dangerous external menace at bay with increasing desperation as the story played out, would stand the series in good stead for the rest of Lloyd’s producership and beyond.

This in turn marked a subtle but significant change of direction for the series as a whole. Whereas the first two years had largely seen the TARDIS crew more concerned with their own survival and escape, Lloyd and Davis clearly knew that *Doctor Who* needed a clearer direction and purpose now that the initial aim of getting Ian and Barbara back home had long since been achieved. Whether by chance or by design, they adopted the scenario that had first been used in the 1964 adventure *The Dalek Invasion of Earth* and then again in *The Daleks’ Master Plan* (1965/66), that of having the TARDIS crew as more clear-cut heroes battling against evil superpowers. It would now usually be the whole Earth or human race at stake, often against an entire race of alien monsters. It is the format that, with a few exceptions



William Hartnell, the First Doctor



Deborah Watling as Victoria Waterfield



The Second Doctor with Ben & Polly



Patrick Troughton, the Second Doctor

along the way, is still used today but it was by no means the typical scenario for a *Doctor Who* adventure until Lloyd and Davis made it so. This was also the period in which the historical stories were quietly dropped. The merits of the historicals can be, and often is, the subject of fierce debate among fandom today but it is unlikely that many of the programme's viewers of the time mourned their demise if audience figures are anything to go by.

But giving that subtle tweak of the story format was only part of the critical legacy of Innes Lloyd's producership which endowed *Doctor Who* with true

longevity. The real big decision, of course, was the riskiest of all: changing the lead character.

Most of us are too young to fully appreciate now that there was a time when William Hartnell never played a character known as 'the First Doctor' – he was *the Doctor*, the *only* one. William Hartnell was *Doctor Who* and *Doctor Who* was William Hartnell. Being seen on screen virtually every week for nearly three years had completely cemented this image in the public consciousness.

Yet it was increasingly clear that the exhausted and unwell Hartnell was

simply no longer up to the demands of such a busy production schedule. Furthermore, as the only individual from the series' beginning still attached to the programme, he continually felt – not necessarily without justification – that he knew better about what was good for the programme than everybody around him.

More deep-rooted, Hartnell was a man from a different age, a man born in Edwardian times and who in many ways was still entrenched in those traditions; a man Lloyd once remarked as being "...in his fifties when he was twenty – he was that sort of man." This was not a man who was easily going to embrace the sudden cultural revolution of the 1960s which Lloyd wanted to reflect in the programme. Increased inclusion of cast members from ethnic minorities and female companions parading around in miniskirts were probably typical of the sort of things Hartnell did not enjoy creeping into the programme and, from most accounts, he was not shy when it came to making his views known. Behind-the-scenes stories of the latter part of the Hartnell era are frequently laced with anecdotes about how the lead actor caused problems for the rest of the cast and crew.

That Hartnell had to go was inevitable. What was not inevitable, by any means, was that this would be achieved on-screen by means of 'regeneration'.

What other options were there?

Well, for starters, they could easily have tried just substituting another actor and hoping nobody would notice (or mind) the difference, in the way that Edmund Warwick was used during *The Chase* or Richard Hurndall years later in *The Five Doctors* (1983). Or such a change might have been explained away in some contrived plot twist, such as the way Jamie McCrimmon temporarily changed his face during *The Mind Robber* (1968).

However, Lloyd and Davis probably considered that the whole 'Victorian

grandfather' persona was equally an obstacle in their plan to bring the series more in tune with current fashions, perhaps remembering how the Doctor still wasn't really able to appeal to the younger set even when planted inside a nightclub in *The War Machines*.

So, they could have contrived some kind of rejuvenation process whereby the Doctor was just transformed into a younger version of himself, ie a younger version of the First Doctor. But this might have come across as a copy of Adam Adamant, a Victorian adventurer battling the bizarre in 1960s London in a series which had begun airing in mid-1966.

But 1965 had seen the release of a *Doctor Who* feature film which had been successful enough to spawn a sequel, also released by this point. Both had starred Peter Cushing, ostensibly as the titular character from the television series but with a different and altogether jollier, more avuncular personality. The films had

demonstrated that *Doctor Who* could work perfectly well with a different look and persona, something that cannot have been lost on Lloyd and Davis.

So a younger actor was sought who could play a Doctor rather than the Doctor. Michael Hordern was considered, but passed. Patrick Troughton also passed, but Lloyd instinctively knew that the 46-year-old was exactly what was needed and went back again. And again. But even when Troughton finally accepted, there was still considerable indecision as to how he

was going to play the part.

Troughton was a character actor who dreaded being typecast and strongly believed that maintaining a career depended upon him being immersed in a striking costume and persona that he could quickly shed and replace with something else entirely different before audiences or casting directors ever got to mentally link his name with a particular image. All the better if he was heavily made-up. So it was possibly largely Troughton's own prompting that steered the team into an initial try-out with him blacked-up as a sort of pirate

which notable actors would appear. Household names had largely disappeared from *Doctor Who* after its initial eighteen months on air, but Lloyd was able to coax such acting heavyweights as Michael Gough, William Mervyn, Robert Beatty, Bernard Archard, Patrick Barr, Peter Jeffrey, Marius Goring and Peter Barkworth to the programme. As well as the monumental decision to replace William Hartnell with Patrick Troughton, he was quick to spot the potential of a young Frazer Hines who was guesting in the story *The Highlanders* (1966/67), adding him to the regular cast. He similarly saw potential in Pauline Collins and her character of Samantha Briggs in *The Faceless Ones* (1967) and wanted her to become a permanent fixture aboard the TARDIS also. That the city of Liverpool (where Briggs was from) was at the very forefront of British culture in the 1960s, and that Collins went on to have a very successful and acclaimed career, can be taken as evidence that Lloyd's judgement



Jamie with potential companion Samantha Briggs

figure or windjammer sea captain, Troughton himself recalling Conrad Veidt's character from *The Thief of Bagdad* (1940) as a source of inspiration. Sydney Newman duly arrived at the costume fitting and reacted with horror. Legend has it that in the rather heated exchange which followed, the shrewd Canadian blurted "Make him a cosmic hobo!" And we all know what resulted.

Lloyd was very much concerned with casting and his judgement was very acute. He was instrumental in re-establishing *Doctor Who* as a series in

was once again spot-on, but on this occasion he was to be thwarted since the young actress was not willing to commit to the series. We can only imagine what might have been.

With the Ben and Polly characters having run their course, Lloyd and Davis did, of course, introduce another companion in the form of Victoria who, like Jamie, hailed from Earth's past. Casting the young and curvy Deborah Watling continued the 'dolly bird' tradition of female companion which was now setting in and, like Jamie, Victoria



The Cybermen prepare to attack the moonbase

was to soon show a preference for 1960s fashions in favour of outfits from her own period. The pair may have been historical characters in the script, but the image on screen could easily have been that of a couple of juveniles from swinging London.

It is also of note that the tenure of Lloyd and Davis also oversaw two important cosmetic changes to the series' presentation which would endure until the series ended in 1989. Soon after their arrival they scrapped the format of every individual episode having its own title in favour of overall story titles being used on screen (bringing this in line with the blocks in which the series was written and produced). And later they commissioned a replacement title sequence, this time featuring not only a new logo but also the image of Patrick Troughton as the Doctor. Exactly whose ideas these were and why these changes were made seems to have been lost in the mists of time as I can find no

helm, Innes Lloyd began to get itchy feet, feeling that he'd served his time and proved himself worthy of other more prestigious projects within the BBC. He suggested Gerry Davis succeed him in the producer's chair, but Davis wanted to continue writing and, sensing that an era was coming to an end, decided to move on, initially into serials before another collaboration with Kit Pedler to create the 1970s ecological thriller series *Doomwatch*.

Peter Bryant replaced Davis as story editor, but writing wasn't his strength so the ambitious former actor was groomed to replace Lloyd as producer, eventually taking over permanently from *The Web of Fear* (1968).

If one takes into account stories already in the process of being set up by previous production teams, then the true set of *Doctor Who* stories created under the watchful influence of Innes Lloyd are probably those from *The War*

instance in various published interviews of either Lloyd or Davis discussing these particular decisions. Yet 'story titles', episode numbers and opening titles featuring the Doctor's face were all to become accepted as being part of the series' very fabric.

After a hectic but successful year at the

Machines through to *The Wheel In Space* (1968). Although sadly decimated by the archival purges performed by previous regimes at the BBC, it is nevertheless a period considered one of the strongest in *Doctor Who's* long history, an era which not only brought us a much-loved Doctor in the form of Patrick Troughton's cosmic hobo but also arguably the two greatest Dalek stories, the introduction of the Cybermen, Yeti and Ice Warriors, and in Jamie one of the Doctor's most famous and enduring sidekicks. The series truly escaped the small confines of the TV studio to take us to adventures on the Cornish coast, in Gatwick airport, in the streets of London and elsewhere. And suddenly, here was a TARDIS crew who were actually enjoying themselves!

Innes Lloyd's canon of stories certainly compares very favourably with those that came immediately before and after it – his departure unfortunately heralded a period of considerable instability for the programme with a merry-go-round of producer-script editor partnerships which nearly saw Season Six fall apart completely. Given how consistently strong his era was and how many crucial decisions he got absolutely right, it is a continual surprise to this writer how frequently Lloyd is overlooked compared to other producers such as Barry Letts or Philip Hinchcliffe. The man went on to have a very successful career as a mainstream producer, winning two BAFTA awards and performing one of television's greatest ever masterstrokes in casting comedian Norman Wisdom in a dramatic role as a man dying from cancer in the 1981 BBC2 *Playhouse* entry 'Going Gently'. Lloyd worked right up until his premature death in August 1991. By a strange quirk of fate, his former story editor Gerry Davis passed away just eight days later. But the fact that *Doctor Who* is still running successfully today is testament to them both.

| David P. May



It's quite a time for *Doctor Who* where homegrown writing talent is concerned. Alongside the growing library of official BBC releases there are a number of professionally-packaged unofficial tomes, well supported by independent publishing houses.

FBS Publishing is one such firm. Founded and run by Theresa Cutts and Will Hadcroft, in 2015 FBS Publishing gave life to a new introduction to the series, ***What's All The Fuss About... ? An Introduction to Doctor Who: An Unofficial Doctor Who Companion***. This work is co-written by the aforementioned Will Hadcroft, author of the *Anne Droyd* children's books, and Ian Wheeler, former Coordinator for the UK-based *Doctor Who* Appreciation Society (DWAS) and recent guest editor of the Society's monthly publication, *Celestial Toyroom*. Ian is also a regular contributor to **Whotopia** and currently co-edits DWAS' relaunched *Cosmic Masque*, a free-to-download publication which explores all things fan fiction.

When I sat down to read this text I was curious as to how the authors had approached the knotty challenge of presenting a fresh guidebook to the series. There are, after all, a number of hardcopy and online portals detailing the programme's context and history. To further complicate matters, the fiftieth anniversary celebrations provided the very sort of momentum which tends to see every other writer jumping on the introductory bandwagon, intent on being the guiding light for new fans. So what style and structure would this book employ? What would make it stand out from its rivals? And how would it extend its audience to the more seasoned fans, perhaps eager to access the sort of quick

guide synonymous with the works of Jean-Marc Lofficier?

What's All The Fuss About... ? addresses these questions admirably, delivering a decidedly considered starting point to all things *Doctor Who*, which also provides some handy observations alongside anecdotes on the series' development over the past half century.

The format is well chosen. Each chapter opens with a stylish artwork in the form of a silhouette of a particular Doctor set against an equally monochrome timepiece, the hands of which point to the hour matching the number of the corresponding incarnation. I particularly like these images; I also assume that this black-and-white approach helps to keep the cover price down, which at time of writing is available from the FBS Publishing website for a very reasonable £6.99.

The chapters follow the same reader-friendly recipe, each one unfolding with a neatly written outline of a Doctor's tenure, followed by comments on his character, a nicely-pointed list of DVD recommendations, and a miscellany section containing pertinent behind-the-scenes information. From a new fan's perspective, these subsections are highly digestible; for the older fan they offer a perfectly handy resource to dip into as and when.

Of particular note is the way this guide deals with the period between 1989 and 2005. Split into two phases, the authors consider how *Doctor Who* was sustained both pre- and post-TV Movie, identifying a thoroughbred list of works which demonstrate the depth of quality writing within the fan community at this time.

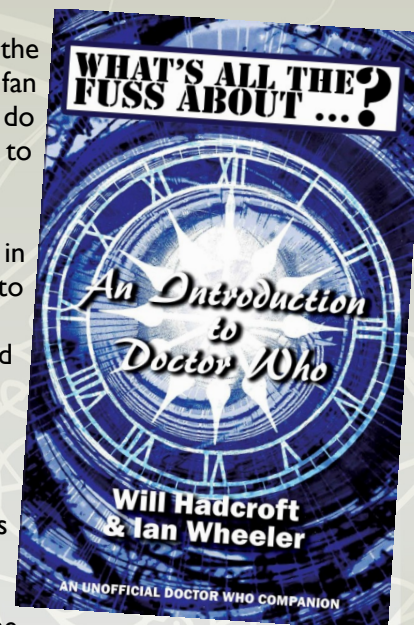
Indeed, the keen new fan would do very well to explore these creations in order to better understand this period's ongoing influence on today's

programme.

As a resource for getting to grips with the series' lengthy history and colossal back catalogue of stories, *What's All The Fuss About... ?* is the ideal go-to. Its fluent writing and accessible layout make it both eminently readable from start to finish, and also just plain enjoyable to leaf through. Still further, with *Doctor Who* currently experiencing a pause in its regular television production, this book's publication could not have come at a more opportune moment, as fans old and new alike have the chance to take stock of the programme's unique and extensive televisual history, as well as pondering its future in the hands of incoming showrunner Chris Chibnall.

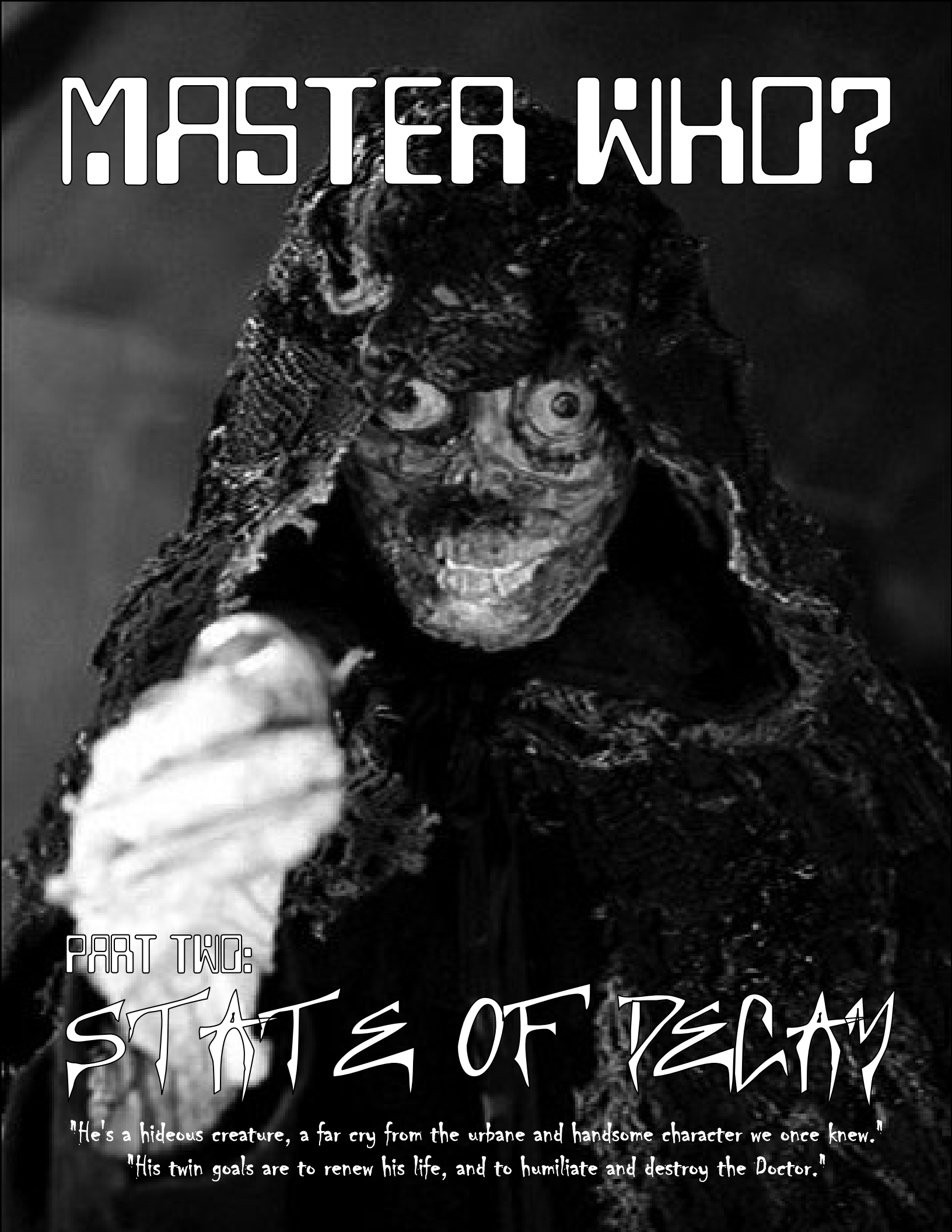
So, why not put on a fresh brew, pull up a comfy chair, and take a look at your favourite television programme through the experienced eyes of Will Hadcroft and Ian Wheeler. I highly recommend it.

Editor's Note: Whotopia plans to run an interview with the authors in the next issue.



| Jez Strickley

MASTER WHO?



PART TWO:

STATE OF DELAY

"He's a hideous creature, a far cry from the urbane and handsome character we once knew."

"His twin goals are to renew his life, and to humiliate and destroy the Doctor."

Peter Pratt, 1976

By 1976, it had been three years since the Master had troubled the Doctor. The time was ripe for the character's return. The shadow cast by Roger Delgado's performance was long, and any actor coming into the role would find themselves compared with their predecessor. However, the character of the Doctor had survived being recast three times, and with regeneration now an established part of Time Lord mythos, a new Master could be made to work. It would have been easy for Robert Holmes and Philip Hinchcliffe to simply revive the character as was, and bring in an actor to recreate Delgado's performance. To their credit, they did something quite different and a good deal riskier. With *The Deadly Assassin*, the Master was wholly reinvented.

Cast in the role was Peter Pratt, a fifty-three-year-old stage and television actor and singer. Mostly known for roles in Gilbert and Sullivan's operettas and comic support in musical theatre. Such a performer might seem an unusual choice for the Master, but what Hinchcliffe's team was looking for was someone with a distinctive and powerful voice. Such a voice was a necessity. The arch villain of *The Deadly Assassin* was to remain unseen for much of its runtime, and when he did appear, he would be encased in an immobile mask. Pratt brought to the Master cultured yet sibilant tones, hissing his invective towards his hated enemy.

The Master of 1976 is a very different being to the villain who fought Pertwee's Doctor. Hideously deformed, even cadaverous, the Master of *The Deadly Assassin* is as much a monster as a villain. His skin appears blackened and charred, his face reduced to a perpetually grinning skull. Wide eyes stare unblinking from sunken sockets. He's a hideous creature, draped in rotting black rags, a far cry from the urbane and handsome character we once knew. While this represented a sharp change of direction for the character, the deformed



The decaying form once known as the Master

mastermind is as much an archetypal villain as the saturnine rogue, and one that fitted the new direction of *Doctor Who* to a tee. Under Hinchcliffe and Holmes, the series had become steeped in gothic horror, and a malformed, perhaps even undead villain suits such trappings. This version of the Master is designed to exist in the dark and unexplored cloisters of Gallifrey as it appears in *The Deadly Assassin*, a phantom hiding in the catacombs.

Quite what has left the Master in this drastically reduced state is never revealed. While there have been possible explanations explored in prose, all we get by way of explanation on screen is that he has reached the end of his regenerative lifespan. Having lived out his thirteen lives, this is all that is left

of him. Possibly some appalling fate befell him, at the hands of some alien ally he had betrayed, and, unable to regenerate, he survived in this grossly damaged body. From the story as broadcast, though, it seems just as feasible that this is the inevitable end of a Time Lord's life; that their body, unable to regenerate further, simply degenerates instead. In whatever case, the Master seems to have survived in this state through sheer force of will. "Only my hatred keeps me alive," he says. His twin goals are to renew his life, and to humiliate and destroy the Doctor.

The fond rivalry and respect the Master once had for the Doctor is now gone, replaced by a burning hatred. So strong is this enmity that we might suppose that the Doctor was somehow responsible

for the Master's unenviable condition. It is, nonetheless, part of the same obsession with the Doctor that the Master always displayed. Only now, like the Master himself, it is twisted into something crueller and uglier. Of course, it is the Master's irrational need to involve the Doctor in his plan that leads to his defeat. What, at first, seems to be a premonition on the Doctor's part is seemingly the Master's own telepathic call. This vision of the President's death leads him to Gallifrey, so that the Master can frame him. Simply killing the President in order to gain access to the Eye of Harmony and its rejuvenating energies isn't enough; he has to incriminate the Doctor. Naturally, the Doctor defeats him, his plans thwarted at the last, all because of a need to humiliate his enemy in the eyes of an elite he doesn't respect, who will die mere hours later once the plan comes to fruition.

In spite of his more unhinged nature, much of the Master's tactics remain the same. Previously, he had used both hypnotic control and bargaining to keep his allies and servants in check. This is taken to an extreme degree with his domination of Cardinal Goth, who becomes his puppet in his plan to take down the President and the Doctor. Having previously raided the Time Lords' files in his earlier life, the Master is uniquely prepared for his many excursions into the cosmos, and this extends even to Gallifrey itself. Only the Master is fully aware of the secrets of the Eye of Harmony and the power it offers, and is uniquely placed to take advantage of the Time Lords' arcane rituals and procedures. And, of course, he still prefers to use his compression device when dispatching those unfortunates who get in his way.

The Master's plan to use the Eye of Harmony to recharge his regenerative powers is ultimately thwarted. However, it does not appear to have been a complete failure. After all, the Master was seemingly at death's door prior to this. Once he possesses the Sash of



Doctor, I will get my revenge upon you.

Rassilon that is integral to his plan, he displays prodigious strength when battling the Doctor, and survives the collapse of the Capitol which saw him fall to his apparent doom. He leaves Gallifrey in a TARDIS, cackling, and when we next see him, he is in somewhat better health.

Geoffrey Beevers, 1981¹

The Master's second absence from the screen was even longer. It was a good five years before he appeared again, still in his wretched and emaciated state. New producer John Nathan-Turner elected to bring back the Master as the Doctor's recurrent nemesis, and to do so would require moving him on from his deathly state. The story of the Master's return came with Johnny Byrne's *The Keeper of Traken*, an idiosyncratic serial which saw the Master playing a long game in the search for new life.

Chosen to play the Master for this one-off appearance was Geoffrey Beevers, who had already appeared briefly in the series in the 1970 serial *The Ambassadors of Death* alongside his wife Caroline John. Slender and unassuming, Beevers is

perhaps not an actor who immediately shouts "Master!" However, as with Peter Pratt, Beevers had one attribute that perfectly suited him for the role: his distinctive and evocative voice. While clothed in the same rotten cowl as his predecessor, Beevers received a more sophisticated make-up job that allowed him to use his own eyes and expressions in his performance, rather than the static mask used in *The Deadly Assassin*.

The Master who arrives on Traken has reacquired some of his sinister charm, essentially seducing the young Kassia into becoming another of his many puppets. Unlike his often opportunistic alliances of the past, though, this is a long-term relationship between Master and servant. It's a display of enormous patience on the Master's part. Arriving on Traken in a TARDIS disguised as a Melkur, the embodiment of annulled evil on that world, the Master spends years manipulating Kassia, only to discard her once she has served her purpose. In his greatest disguise to date, the Master sits like a serpent in the garden, with no one, not the Doctor, nor the people of Traken, aware of his presence.

The Master's aim this time is to finally

The Master's aim this time is to finally renew himself fully, utilising the power of the Source of Traken to steal a new body. Power in itself is no longer the goal, merely a method of extending his life. Again, his presence draws the Doctor to his base, and once again his rival is a target in a plan that would have had a better chance of succeeding without his involvement. Once more, the Master's obsession with the Doctor proves to be his undoing.

Presumably, another Time Lord would have done, and even have been preferable as a host, considering that the Doctor has already used some of his regenerations. Yet the Master wants to steal the Doctor's body; to become the Doctor. Ultimately, the Doctor defeats him, but the Master's plan isn't a complete failure.

Finally, in desperation, the dying creature uses the last of the Source's power to capture and bond with Tremas of Traken, usurping his body and embarking on a new phase of his existence.

This was not, however, the last time Beevers played the Master. He has returned on numerous occasions, reprising the role for Big Finish. Beginning with 2001's *Dust Breeding*, Beevers took on the role after his successor, Anthony Ainley, declined to do so. Set much later in his life, this sees the Master, post-*Survival*, returned to his emaciated state after his stolen body has been shredded by an alien weapon during another misguided scheme.

Beevers would return again in *Master*, which saw the Doctor gift his archenemy ten years as a good man, living on a colony planet with no memory or knowledge of his evil past. As well as delving further into the history between the Doctor and the Master, this story also called ahead to the villain's later time hidden as Professor Yana.

More recently, Beevers has starred alongside Tom Baker again, in several adventures set

snatch his way through generations of the same family, the Master spent some time as a mob boss in America, which is rather brilliant.

Such developments make it almost impossible to deduce quite where one incarnation of the Master ends and another begins. Perhaps initially this version of the Master was intended to be the Delgado version, damaged beyond recognition. Given the changes in his character, it seems more likely this is a successor incarnation, since so

little of Delgado's version remains. Perhaps this Master isn't even an incarnation proper, but a transitional, Watcher-like form. Geoffrey Beevers himself describes it as a "black, crumpled thing, between incarnations," and maybe this is closer to the truth. Given his frequent returns

to the role, Beevers may portray the true Master; the desolate soul that exists within whichever body he happens to be wearing, and to which he continues to revert. Whatever the explanation, Beevers' calmly sinister performance remains popular with fans, and with further appearances planned by Big Finish, we haven't heard the last of this phantom-like version of the Master yet.

| Dan Tessier

¹ Beevers has also played the Master on audio from 2001 to present



between *The Deadly Assassin* and *The Keeper of Traken*. In these adventures, the Master displays some of his desire to play cat-and-mouse with the Doctor, but is still determined to destroy him. In the anniversary release *The Light at the End*, the Master develops an elaborate plan to annihilate the Doctor's entire timeline. More unusually, Beevers took on the role for the Companion Chronicle *Mastermind*, which picked up the Master's story after his seeming destruction in the *TV Movie*. In this story it is revealed that the Master continued to exist as a sort of wraith, possessing body after body, each decaying in turn. Not only did he body-

'THE DOCTOR WHO SCHOLAR'

BY JEREMY REMY



File Under – Media The Music of *Doctor Who*

Welcome to the second installment of 'The *Doctor Who* Scholar,' where we discuss and review academic research on, about, and including *Doctor Who*. In each issue we look at scholarly research from academics determined to understand *Doctor Who*, and how the program has changed – and continues to change – the worlds of fandom, politics, media, race, gender and beyond. In this issue, we will celebrate Delia Derbyshire, electronic music, and the *Doctor Who* theme through the review of some of the scholarly texts that delve into the musical experience surrounding the series.

In August 2015, *Doctor Who Magazine* published their 41st special edition, entitled 'The Music of *Doctor Who*: Six decades of sound design and musical innovation.' In the introduction to the special, editor Marcus Hearn claims that 'research into *Doctor Who* often overlooks the creation of its music and sound effects in favour of other aspects of its production' (p. 3). While Hearn is correct that the research into *Doctor Who*'s music has been limited, there have been a few scholars that ventured down this path, including K. J. Donnelly, Reader in Film at the University of Southampton, a theorist and historian of film music and film sound; Lee Barron, Principal Lecturer in the Department of Media and Communication Design at Northumbria University, Newcastle; Carlos Duque, Coordinador Máster de Composición para Audiovisuales at Centro Superior Katarina Gurskaand;

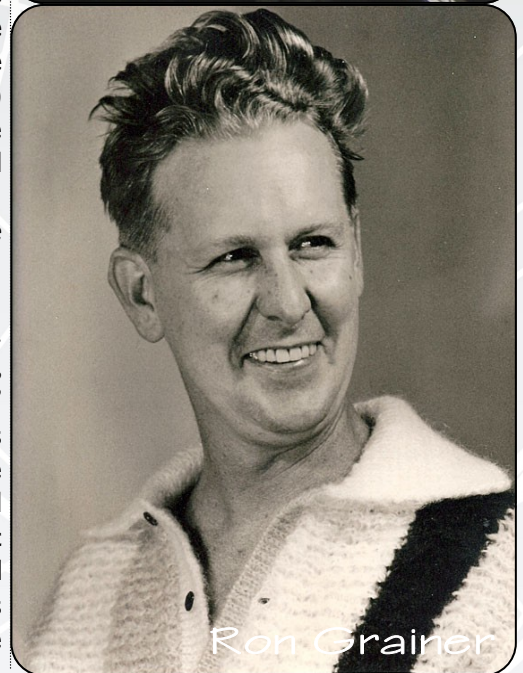
and David Butler, Senior Lecturer in Screen Studies at the University of Manchester.

In 2002, K. J. Donnelly published 'Tracking British Television: Pop Music as Stock Soundtrack to the Small Screen' in the journal *Popular Music*. In the article, Donnelly argues that pop music transitioned into the dominant stock music on television in the 1990s (something which previously occurred in 1980s films). Despite mentioning music was also regularly written for the series, *Doctor Who* is used as an artifact to demonstrate the early state of stock music use. Donnelly notes that during the 1960s, stock music was often used to provide dramatic stingers, highlighting *Mission to the Unknown* (1965), which borrowed stingers from the *Synchro Stings* album. *Tomb of the Cybermen* has stock music by Paul Bonneau, which is shared with *The Prisoner* episodes, 'The Chimes of Big Ben' and 'Dance of the Dead,' both series having shared the Chappell music library. *Inferno* (1970) was the last time stock music would be used on *Doctor Who*. This episode would use 'Blue Veils and Golden Sands' and 'The Delian Mode,' *musique concrète* pieces by Delia Derbyshire.

In the 2010 article, 'Proto-electronica vs. Martial Marches: *Doctor Who*, *Stingray*, *Thunderbirds* and the music of 1960s' British SF Television,' Lee Barron steps away from stock music to examine the compositional and technological developments in electronic instrumentation within *Doctor Who*, and contrasts it with Gerry Anderson's *Stingray* and *Thunderbirds* orchestral style



Delia Derbyshire



Ron Grainer

scores. Claiming the 1960s was a decade that established science fiction as a distinctive television genre, which came about due to the desire to increase ratings (Anderson's series in order to establish a new product for ITV, and *Doctor Who* as the BBC's response to ITV's success), Barron highlights *Doctor Who*'s use of more futuristic and experimental sounds, and the scores in Anderson's series use of a more conservative approach. Interestingly, Barron notes the Classic *Who* use of electronic tones would eventually be abandoned in favor of the more conservative recurring leitmotifs by composer Murray Gold, in the revived series.

In the same year, electronic music is again highlighted in Carlos Duque's article, 'Gerhard's Electronic Music: A Pioneer in Constant Evolution,' through an examination of Roberto Gerhard's work with the BBC Radiophonic Workshop. Gerhard's music, as it was used in *Doctor Who*, is of particular interest because it was not used as incidental or score music, but as sound effects in *The Space Museum*, Part One (1965), *The Moonbase*, Parts One and Three (1967), *The Tomb of the Cybermen*, Part Four (1967), and *The Time Meddler*, Part Four (1965).

Finally, David Butler's 2014 *Critical Studies in Television* article, "'Way Out – Out of This World!'" Delia Derbyshire, *Doctor Who* and the British Public's Awareness of Electronic Music in the 1960s,' examines the influence of the *Doctor Who* theme music on Delia Derbyshire's career and the increased interest in electronica music in 1960s Britain. Butler starts his article mentioning the problematic lack of female actors in front of the camera and creative personnel behind the camera in *Doctor Who*. While this problem is well known, it is also paradoxical, since the program was one started by a female producer – Verity Lambert – with two female leads, and a theme originally written by Ron Grainer, but realized by female musician Delia Derbyshire. In

addition to the previously mentioned 'Blue Veils and Golden Sands' and 'The Delian Mode,' Butler highlights Derbyshire's 'Chromophone Band' in the episode *The Macra Terror* (1967). Yet, despite Derbyshire's contribution to *Doctor Who* and role in the popularization of electronic music, her "time at the BBC has been characterized by some as her being suppressed by a patriarchal institution" (Butler, 2014, p. 66). Derbyshire received no on-screen or printed credit for her sound and music work for the BBC, was repeatedly turned down for promotions, and despite Ron Grainer's desire she receive a portion of credit and royalties for her contribution to the *Doctor Who* theme, the BBC wouldn't allow it.

Still, Derbyshire's skill and artistry are undeniable, particularly in a time prior to synthesizers and computer effects. At the Radiophonic Workshop, Derbyshire would use musique concrète techniques, sine and square wave oscillators, and white noise generators recorded to tape, manipulated, raised and lowered in pitch, adjusted in speed, looped and filtered in a precise and painstaking process. The music she developed became formative sounds for generations of musicians growing up in the 1960s and 1970s, who would draw inspiration for the creation of their own music in later years.

Of course, there's more to each of these scholar's work than could be addressed in this one column, and their knowledge of music and sound expands further into *Doctor Who* and beyond. For those wishing to examine their work further, there are a variety of avenues to explore. K. J. Donnelly explores music in television in his book *The Spectre of Sound: Music in Film and Television* (ISBN 978-1844570263), as well as his article 'Between Prosaic Functionalism and Sublime Experimentation: *Doctor Who* and Musical Sound Design' in *Time and Relative Dissertations in Space: Critical Perspectives on Doctor Who* edited by David Butler (ISBN 978-0719076824), both of which are worth reading. Some

of Lee Barron's other *Doctor Who* scholarly work can be found in *Ruminations*, *Peregrinations*, and *Regenerations: A Critical Approach to Doctor Who*, edited by Christopher J. Hansen (ISBN 978-1443820844). Carlos Duque has written several articles on composer Roberto Gerhard, many of which can be found at www.robertogerhard.com, the article 'Gerhard's Electronic Music: A Pioneer in Constant Evolution' can be found in the *Proceedings of the 1st International Conference Roberto Gerhard* (ISBN 978-1862180888). Finally, in addition to the previously mentioned *Time and Relative Dissertations in Space: Critical Perspectives on Doctor Who* (ISBN 978-0719076824), which he edited, David Butler has a full list of publications – with links – on his University of Manchester webpage: <http://www.manchester.ac.uk/research/david.g.butler/>

This is by no means the extent to which scholarly research has been done on music and *Doctor Who*, and we will return to this subject in future columns to examine how other scholars and academics approach the subject. Next time, however, we will file under – media, from a different angle, as we examine what scholarly texts have to say about *Doctor Who* and the nature of transmedia storytelling.

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EXPLORING TERRITORIES OLD AND NEW

SERIES 9 REVIEWED: PART TWO

Matthew Kresal continues his examination of Doctor Who's most recently televised series.

The ninth season of what has come to be termed to be 'New Who' was shaping up rather well when last we left it. With its emphasis on two-part stories over the single episode formatting of recent seasons, the series seemed to be stretching its legs storytelling wise as it explored territory both old and new. With Peter Capaldi's Doctor settled in alongside Jenna Coleman's Clara Oswald, the first half of Series Nine had produced some of the strongest material

to come out of the show since its 2005 regeneration. Would that trend continue or would the necessities of the show's arc-based structure cause it to collapse?

Looking at *The Zygon Inversion*, the trend looked set to continue. Picking up on the cliffhanger of *The Zygon Invasion*, the episode finds itself continuing in its predecessor's footsteps, which was the source of some controversy as the episode combined political allegory with the series' Earthbound science-fiction elements. Whatever the controversy (if indeed there was one), the episode would prove to be a highlight of the

season as it follows the Doctor and Osgood as they attempt to thwart the efforts of the Zygon Bonnie (who has taken on Clara's form) to start a war between Zygons and humanity. In creating a sci-fi thriller, writer Peter Harness turns a funhouse mirror on our world, making the audience look into it and perhaps even see the world differently than before.

The story is notable for the performances from its lead actors. Jenna Coleman in her role as Bonnie might well have given the best performance in her entire time on the program,

confronting both the Doctor and Clara as she attempts to bring her plans to fruition. It's fun watching Coleman play what is, for all intents and purposes, a terrorist mastermind faced with challenges to her plan and indeed being forced to face the question of why she is going to such lengths to begin with. Coleman's performance reveals that the issues some had with the Clara character might not be down to the

rationality and other times to the feelings of both the show's characters and the viewer on the other side of the screen. Like the episode as a whole, the speech is a call to look at our world, to think before we act (or shoot) and not to dehumanize our foes to the point of dehumanizing ourselves. It's a speech and a message relevant to our age and one that will likely continue to be so in the years ahead.

The results are intriguing, if not always successful. Gatiss' script plays with the tropes of both, and to some, extent subverts them. Take, for example, the nature of many 'found footage' films which end with everyone dead and no explanation given for how the footage has been edited together into the package the viewer is watching. Gatiss superbly turns this on its head and creates one of the most unexpected



actress so much as the material with which she has had to work.

Yet for the strength of Coleman's performance, this is most certainly Peter Capaldi's show. His lengthy speech, taking up around ten minutes or so of screen time, has been rightly praised as the Doctor confronts Kate Stewart and Bonnie as they prepare to quite literally "push the button" and unleash hell on the opposing side. Watching Capaldi in this speech is like watching a masterclass in acting as he goes through emotion after emotion, sometimes appealing to

Taking us away from the Zygons and twenty-first century Earth, *Sleep No More* presents us with the only standalone episode of the season. Not only that, writer Mark Gatiss does something rather novel with his script. He takes the tropes of the 'found footage' genre of horror films and combines it with the 'base-under-siege' style *Doctor Who* story that has been a subgenre of the show since at least the Patrick Troughton era and combines the two together.

endings that the series has given us in recent memory. The story also challenges the cliché of base-under-siege base members all being white and English, with an Asian team being at the center of the episode and Gatiss' fellow *League Of Gentlemen* alumnus Reece Shearsmith playing Professor Rassmussen, the only other Caucasian character in the story.

Though the episode isn't without its faults. The production very clearly reuses the base set from the season's earlier base-under-siege style tale *Under*

the *Lake / Before the Flood* which gives it a low-budget feel, as does the very claustrophobic setting which lacks many shots of the station, which is meant to be in orbit above Neptune. Then there's the matter of the monsters at the episode's heart which, no matter how well they may or may not be presented, is ultimately a rather daft notion. The Sandmen (as a concept at least) have to rank alongside the drawing creatures and the Abzorbaloff of *Love and Monsters* (2006) as being amongst the worst

Nine after that, the show had already given the character an exit on not one but two different occasions prior to *Face the Raven*. The third time, though, would be the charm as the reckless streak introduced into the character throughout the season, to the point that Clara would effectively "play Doctor" at times, finally caught up with her as the TARDIS crew walk into something of a trap with Clara ultimately making the wrong move while trying to save Rigby's life.

For all of the emotion build-up to Clara's death, the following episode would be not only an emotional journey but one of the most unusual episodes that televised *Doctor Who* has ever produced.

Heaven Sent is a journey into the heart, mind and soul of the Doctor himself. If the speech in *The Zygon Inversion* was Peter Capaldi giving a ten-minute masterclass, then *Heaven Sent* would be the equivalent of watching a master create a work of art before your very eyes. While Tom Baker had once pitched the idea nearly forty years ago of the Doctor going off on his own with no companion (which led in some ways to 1976's *The Deadly Assassin*), it was Capaldi who finally got the chance to do it.

With the Doctor trapped in what appears to be a castle, pursued by a faceless enemy, the story shows us the Doctor on his own in the aftermath of *Face the Raven* and he is not a happy man. We see what it's like for the Doctor to face seemingly impossible situations as he races around the castle and tries to keep his morale up against a foe that never tires and never stops. We see what it's like to be the man that Terrence Dicks described decades ago as the man who "never gives up and never gives in," and the price he ultimately pays for being that way.



Doctor Who monster concepts.

The series returns to its multi-episode storytelling as it races towards its finale, beginning with *Face the Raven*. As well as the return of Joivan Wade as Rigby from the previous season's *Flatline*, the episode also saw the return of Maisie Williams' Me as well as cameos by many of the show's more famous monsters. Above all else, thanks in part to BBC publicity, the episode promised to be the exit of Jenna Coleman from the role of Clara.

Even looking at the episode months later, it is difficult to separate it from that exit. With Jenna Coleman having been convinced to come back for the 2014 Christmas special and for Series

The moment where Clara faces the Quantum Shade in the form of a raven (hence the title) and the scene leading up to it proved to be powerful. With the Doctor threatening to reign hell down on Me and her collection of aliens hidden on a trap street in London, Clara finds herself confronting not only her imminent death but comforting the Doctor as well. It's a scene that recalls so much of their relationship, going back even to Clara's time alongside Matt Smith's Doctor, with her echoing a line she used to convince Smith's Doctor not to use the Moment in *The Day of the Doctor* (2013):

"You don't be a Warrior. Promise me. Be a Doctor."

There is an atmosphere of gloom that pervades throughout all of *Heaven Sent* from Capaldi's Doctor onwards. This Doctor is at his darkest here as we watch him going through the episode's events only to realize that he has gone through them before and will do so again and again in an almost demented twist of Harold Ramis' *Groundhog Day* (1993). The direction of Rachel Talalay, the cinematography of Stuart Biddlecombe and even the music of Murray Gold all play up the gloom and take the audience into the Doctor's bleakly determined mindset. The darkness, though, has flashes of humor thrown into it, which keeps both episode and Doctor alike

from going too far down that grim path.

All the gloom, though, ultimately turns out to be well worth it. After four billion years of persistence as version after version of the Doctor has been killed making gradual holes in a wall of Azbantium (a substance four hundred times stronger than diamond), the Doctor finally acts like the bird from the Brothers Grimm tale of the Shepherd Boy and breaks through. Stepping out of his confession dial and into a familiar landscape, he meets a boy whom he tells:

“Go to the city. Find somebody important. Tell them I’m back. Tell them, I know what they did, and I’m on my way. And if they ask you who I am, tell them I came the long way round.”

The boy runs off into the distance to reveal where the Doctor is: Gallifrey. It’s a powerful moment, revealing that the Doctor has come home at last. He’s not only come home but he’s back to face his people and reveal the identity of the mysterious hybrid that has been referenced throughout the season. *Heaven Sent* gives us a peek into the Doctor’s mind as he’s faced his own personal hell and he is *Hell Bent* on making the Time Lords pay for making him go through it. The result is the best episode of the season along with one of the most experimental the show has ever produced.

Which makes the finale, *Hell Bent*, something of a frustrating watch. The story promises so much going in, including a confrontation between the Doctor and the Time Lords and the resolution of the Hybrid plotline. These are things that the episode certainly attempts to do, if with mixed results. The Doctor does indeed have a confrontation with the Time Lords and

more specifically Rassilon (played this time not by Timothy Dalton but Donald Sumpter), but the face-off builds up to little result as the Doctor’s almost mythic stature causes many to side with him. The same goes for the nature of the ‘hybrid’ which the previous installment suggested was the Doctor himself. The episode flirts with several explanations but never quite settles on one definitive choice. It’s as if Moffat is having more fun with speculating and can’t quite bring himself to draw things to a conclusion.

the RTD era.

Despite the issues with *Hell Bent*, the ninth season of the show’s revival will likely rank amongst its strongest. Not only because of *Heaven Sent* with its unique journey into the heart and soul of the show’s titular character, but the exploration of *Doctor Who*’s own mythology in episodes such as the season opener or its use of science fiction to explore contemporary issues in the Zygon two-parter mid-season. Even with an adventure that is arguably



Nothing perhaps illustrates that better than the inclusion of Clara Oswald. Following her death and truly meaningful exit in *Face the Raven*, the character returns here in what feels like an attempt by Moffat to be clever along with fulfilling an episode number clause in Jenna Coleman’s contract. The character’s appearance here is supposed to spur the Doctor’s actions and give the episode an emotional resonance, neither of which work as intended as the Doctor should have more than enough reasons for his actions after the events of *Heaven Sent* and Clara’s presence here is superfluous except to yet again round off her story. The results are far from satisfying and perhaps the most frustrating season ending we’ve had since

less successful such as *Sleep No More* the series is still showing us that it can find new ways of doing things even after five decades and hundreds of televised stories. It’s a fine state for the program to be in and one that promises well for its future.



DOCTOR WHO

THE AUDIO ARCHIVES

BY ANDREW SCREEN

BIG
RADIO
RadioGO
BIG
FINISH



STORM WARNING

"A million planets circling a million suns Charley where starlight makes colours the human eye has never seen."

"You know nothing about time. Do you know about the web of time? Hmm? Do you know history can't be changed? You take an energy weapon back to England now in 1930 and then what? You strip it down, you study its design and master ion beam emission in a few short years. By 1940 you have spitfires mounted with laser canons. Fight the Battle of Britain that way. The British Empire is supposed to be falling apart, her colonies gaining independence. With weapons like these nobody would dare oppose her. You've learnt nothing today!"

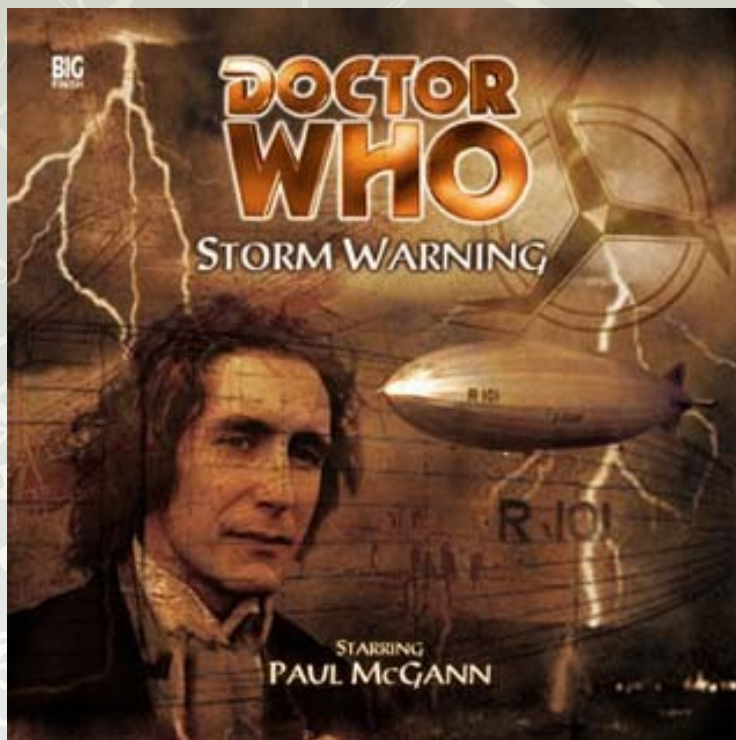
Prologue

Let me take you back to the dark days before Russell T Davies' successful relaunch of *Doctor Who* was even a palpable possibility. The dark days before the Eccleston era and after the brief and heady days of the McGann era. The 1996 TV Movie had temped us with a glorious glimpse of what could have been a magnificent interpretation of the role and for one brief moment there was a tangible and uplifting sense of hope. The Doctor was coming back and in safe and capable hands both in front and behind the camera. What fantastic journeys would we witness? The series would have a good budget and McGann's fleeting portrayal intrigued me. Sadly it was not to be. The McGann era proved to be only a one night stand.

The party over, the come down was heavy. One by one the pin pricks of light and hope faded and went dark. Okay, so we had new Eighth Doctor adventures courtesy of the *Doctor Who Magazine* comic strips and the Virgin / BBC novels, but these were only paper-based iterations of McGann and we couldn't get a flavour for how he might under or over play certain lines or beats; they lacked his inflection. For all intent and purposes McGann had played the Time Lord for the first and last time with little hope of him ever coming back to the role.

That was until Big Finish launched with their range of new audio adventures and, whilst it was very welcome to hear the further adventures of previous incarnations, it was a disappointment that the range had not been able to acquire the services of Tom Baker, and more importantly to me at the time, Paul McGann.

When McGann finally came aboard my heart leapt. Alongside many in fandom I was stunned when in May 2000 Gary Russell announced



that Big Finish had not only persuaded McGann to reprise the role on audio, but that also they had already recorded the first four adventures and they were currently undergoing post-production. Speaking to the Big Finish fanzine, *The McGannzine*, Gary Russell was able to clarify precisely why getting McGann on board was essential "Personally, my ambition was always to get McGann, because he would be something new and could take everything forward. We had the other three Doctors to look back with, but we needed Paul McGann to go forward."

Released in January 2001 the story heralded a new dawn, new stories, a new beginning. We had *Storm Warning*... The future suddenly looked brighter.

Production Details

Prior to his involvement with Big Finish it was unclear how Paul McGann felt about possibly returning to the role he had played four years previously. His only involvement with *Doctor Who* since transmission of the TV Movie had been narrating two talking audio books for BBC Worldwide, the novelisation of the TV Movie (written by Gary Russell) and a collection of short fiction called *Earth and Beyond*. So, it was with some trepidation that Big Finish



decided to approach the actor.

Big Finish had begun negotiations through Paul McGann's agent in September 1999. At the time his agent was none other than ex-actress Janet Fielding who had played the Davison era companion Tegan. McGann indicated he was very interested in the project but wanted to see some scripts before committing. Big Finish provided samples of previous productions and draft copies of two proposed scripts, *Stones of Venice* by Paul Magrs (originally written with Tom Baker in the role), and *Sword of Orion*, an old Audio Visuals script penned by Nicholas Briggs and rewritten for the Eighth Doctor.

The run of stories was originally planned to start with *Stones of Venice* with a companion called Kirsty already in place from the first scene. Named after the journalist and *Newsnight* presenter Kirsty Wark this companion would be from the year 2000 and was a travel rep who had at some point decided to join the Doctor on his voyages.

Magrs and Briggs had already begun

developing their scripts before a decision was taken to give McGann a less contemporary companion. Someone from the 1950s was the first suggestion, but Gary Russell felt going back farther in time to the 1930s would be even better as he had an idea to introduce the new companion that would only really work in that period. The first McGann audio would be set on board an airship.

The *Hindenburg* was an obvious setting, but this was rejected as Russell had disdain for the required German accents. He next settled on using the doomed R101 as the setting. This would be more British and would suite both the characters of the Doctor and his new companion Charley. Russell then handed over the scenario and the companion requirements to Alan Barnes to bash into shape.

Gary Russell had wanted to use the *TV Movie* theme tune, but it would be too expensive to source. Instead Mark Gatiss stepped forward saying he would ask the celebrated film music composer David Arnold who was personal friend of Gatiss. At the time Russell

was also writing for the music magazine *Mojo* and was slated to interview Arnold about his top ten theme tunes. During the interview Arnold selected his number one choice as *Thunderbirds*, but at number two was *Doctor Who*. Arnold casually mentioned that he had been contacted to make a new version of the theme and Russell mentioned it was actually for him and Big Finish.

The new version arrived in November 1999. During the recording Arnold had used an original 1970s Moog synthesizer to get a "proper" analogue feel into the arrangement. The new theme was met with a mixed reaction among fans who had expected a full-on orchestrated version given Arnold's pedigree and the original *TV Movie* theme.

Meanwhile Alan Barnes was juggling numerous script requests with a tight deadline of only five weeks before the recording. Barnes was an ideal choice to write the debut McGann story for Big Finish as he had been the chief writer on the first eighteen months of *Doctor Who Magazine* comic strips featuring the Eighth Doctor and so had been one of the leading lights in

providing continuing stories for the character. He had a proven track record for having a handle on the character of the Eighth Doctor and by creating the comic strip companion Izzy he had demonstrated he was more than able to create a popular companion.

Barnes drew inspiration for one of his end of episode cliffhangers from a poster for an unmade Hammer Films production entitled *Zeppelin vs Pterodactyls* and based Lord Tamworth's speech patterns on those of actor Robert Hardy. The character of Rathbone was written with the actor Jesse Birdsall in mind whilst the character Frayling was modelled on Jeff Goldblum. Chief Steward Wells was influenced by Jeremy Hardy's firing squad character in the comedy series *Black Adder Goes Forth*. Charley's character was inspired by Kate Winslett's character in the film *Titanic*. The decision to make Rathbone South African was taken to avoid too many middle class accents. Give him a distinctive accent would help to separate out characters to listeners during long dialogue scenes.

Barnes embarked on extensive research around the R101 disaster before he began writing and he read all the official documentation which had handily been collated and published by HMSO. He decided that the story had to stay rooted in reality and stick to the established facts, but he also felt that using the names of the real people who had died was rather tasteless. With this in mind he decided that the *Storm Warning* version of R101 was set in an alternate timeline or parallel universe. This gave him scope to invent his own characters such as Lord Tamworth. Barnes handed in his finished scripts three weeks later with a fortnight spare for rewrites and editing before studio.

Storm Warning was recorded at Christchurch Studios, Bristol on 18 May 2000 under the production code 8B. The story, the 16th release in the Big Finish range, was issued as a double disc CD in January 2001. As part of the promotion for the release episode one was given away on a free cover-mounted CD with issue 300 of *Doctor Who Magazine*. This version did not feature the David Arnold theme and had different sound effects in some scenes.

The story was broadcast on the digital radio station BBC 7 in four parts in August 2005 and repeated in August 2007.

Storm Warning was the second highest selling Big Finish audio for the year of release, 2001. The highest selling release was the subsequent McGann story *Sword of Orion*.

Trivia

- ◆ The casting of India Fisher in the role of Charlotte Pollard was the first time since 1987 that a recurring companion had been cast opposite a current Doctor. Fisher holds the audio record for the longest-running companion for a companion appearing in every Paul McGann audio adventure from 2001 until 2007. She would reprise the role for an arc of adventures alongside Colin Baker's Doctor and in 2014 she was given her own spin-off series, entitled succinctly Charlotte Pollard.
- ◆ Both Kirsty and Charley were created and written with India Fisher in mind for the role of companion. She had impressed Big Finish personnel when she had appeared in *Winter for the Adept*.
- ◆ David Arnold never asked for a fee for his theme tune arrangement.
- ◆ Whilst released first *Storm Warning* was actually the third story to be recorded it was the first to be released.
- ◆ A subplot that revealed that the airship was being piloted by a clairvoyant was dropped to bring the episodes' running times down.
- ◆ The first season of Paul McGann Big Finish audios all featured the TV Movie logo in a copper colour. They are the only releases to do so. The BBC contacted Big Finish to strongly suggest that futures releases be in the preferred colour of blue.
- ◆ The character of Lord Tamworth sits in for the real-life Christopher Thompson, First Baron Thompson, who was a member of the Labour Party and Air Minister under Prime Minister Ramsay MacDonald. He was a driving force behind the building of the real R101.
- ◆ The addition of Ramsay the Vortisaur was entirely Alan Barnes' idea. Gary Russell liked the idea and had the creature written in to the next three McGann Stories. Ramsay was named after the British Prime Minister of the period, Ramsay MacDonald.
- ◆ In episode two there is a reference to the Tony Hancock classic *The Blood Donor*. When the Doctor offers his arm so the vortisaur can drink his blood he says it must have drunk a pint – "It's nearly an armful!"

Cast and Crew

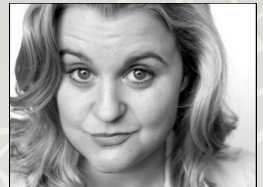
The Doctor – Paul McGann
 Charley Pollard – India Fisher
 Lord Tamworth – Gareth Thomas
 Lieutenant Colonel Frayling – Nicholas Pegg
 Rathbone – Barnaby Edwards
 Chief Steward Weeks – Hylton Collins
 Triskele – Helen Godwyn
 Announcer – Mark Gatiss

Writer – Alan Barnes
 Director – Gary Russell
 Producers – Jason Haigh-Ellery, Gary Russell
 Executive Producer for the BBC – Jaqueline Rayner
 Music and Sound Design – Alistair Lock
 Cover Art Designer – Clayton Hickman
 Theme – David Arnold

Cast Biographies

India Fisher

Husky voiced India Fisher was born in 1974 and is the daughter of ex-Labour MP Mark Fisher, who held the post of Minister for the Arts in the early years of the Tony Blair Government. Her stepbrother is Crispin Hunt, lead singer with cult rock band Longpigs, and her stepsister is the actor Francesca Hunt. Fisher had become interested in acting at a young age and would eventually enrol at Manchester University on the Drama and English degree. After graduating she joined a troupe of actors who performed sketches and short plays in London pubs. She was then cast in the London-based satirical sketch show *News Revue* which eventually played the Edinburgh Fringe Festival. A year later she was back at The Fringe in a show called *Fly Me To The Moon* staged as a co-production between Cackophonics and Big Finish. After a successful Fringe run it was decided by Big Finish owner Jason Haigh-Ellery to mount an audio version of the play starring Sylvester McCoy. This would lead directly to Fisher being cast in the *Doctor Who* audio range.



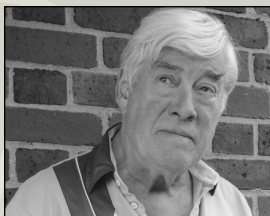
Fisher appeared in the Big Finish *Doctor Who* adventure *Winter for the Adept* as Peril Bellamy and had also appeared in the Big Finish productions *Fly Me To The Moon* opposite Sylvester McCoy and *Earthsearch Mindwarp*. She also had a role in the Sci-fi Channel UK's audio series of *Blake's 7*.

Outside of *Doctor Who* fandom her most famous role to the general public is as the

the voice over artist for the BBC reality cooking programme *MasterChef*. She has appeared onscreen since 2003 with appearances in such British TV material as the period drama *Blue Dove* (2004), BBC sketch show *Dead Ringers* (2004), daytime soap *Doctors* and cult Channel 4 comedy *Peepshow*.

Gareth Thomas

Best known as the character Roj Blake in the BBC science-fiction series *Blake's 7* Gareth Daniel Thomas was born



on 12 February 1945. He was educated at King's School, Canterbury before spending a year studying English and History at Oxford University. From 1964 until 1966 he studied at RADA. In 1996 he became an associate member of RADA.

He made his TV debut with a small role in the Granada TV play *The Prussian Officer* (1967) and this was followed with a similar small role in *Murdersville* (TX: 11 November 1967), an episode of *The Avengers*. His film debut came in the Hammer classic *Quatermass and the Pit* (1967) with a non-speaking role at the start of the film as one of the construction workers who discovers a skeleton. His film career is sporadic with brief roles – a scouse joiner in the disaster movie *Juggernaut* (1974), a detective in the cult Italian / British crime thriller *Mafia Junction* AKA *Superbitch* (1975) and a minor role in the Franco Zeffirelli-directed *Sparrow* (1993).

He undertook regular TV roles in the police drama *Parkin's Patch* and the 1940s period domestic drama *Family At War* between 1969 and 1973. A landmark role with the BBC *Play For Today* episode *Stocker's Coppers* (TX: 20 January 1972) which saw him nominated for a BAFTA award and guaranteed a busy decade of work afterwards. Highlights leading up to *Blake's 7* included *Sutherland's Law* (1973 – 1976), *David Copperfield* (1974), playing an evangelist who thinks he has seen God in the BBC Wales play *The Revivalist* (TX: 28 March 1975) and an episode of the spooky kids anthology series *Shadows – After School* (TX: 10 September 1975).

Thomas played Shem in the cult kitsch British / German co-production *Star Maidens* (1976) before undertaking the role of scientist Adam Brake in the superb HTV

supernatural drama *Children of the Stones* (1977). His most famous role was next. He appeared in 28 of the 52 episodes of *Blake's 7* broadcast between 1978 and 1981. He cropped up in *Visitor from the Grave* (TX: 22 November 1980), an episode of the horror anthology programme *Hammer House of Horror*, playing a con man who impersonates a policeman and a mysterious Indian guru. Another prestigious BBC production offered Thomas the role of Dr Philip Denny in their 1983 adaptation of A J Cronin's period drama *The Citadel*. Thomas then returned to spooky drama with an episode of the ITV anthology series *Shades of Darkness – Bewitched* (TX: 8 July 1983). This was directed by John Gorrie who would reunite with Thomas the following year for another career highlight for the actor.

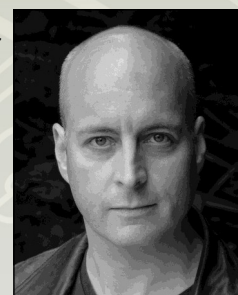
Morgan's Boy (1984) was an eight-episode BBC drama that featured Thomas as a struggling Welsh hill farmer and is often regarded as one of his best portrayals. He was once again nominated for a BAFTA award. More period drama roles followed including *The Adventures of Sherlock Holmes – The Naval Treaty* (TX: 8 May 1984) and the second series of *By the Sword Divided* (1985). Thomas was back in fantasy territory playing Long John Silver in an episode of the kid's anthology series *Dramarama – Silver* (TX: 1 July 1985). He then appeared alongside Patrick Troughton in the dystopian drama *Knights of God* (1987) as a resistance leader (shades of Roj Blake?). He had a cameo appearance in *The Colonel's Lady* (TX: 8 January 1988), an episode of the twist in the tale anthology production *Tales of the Unexpected*.

He next had a recurring role from the second season onwards in the popular firefighter drama *London's Burning* (1988 – 1994) as the area commander Assistant Chief Officer Bulstrode. The 1990s would see a reduction in his roles with him mainly appearing in guest roles in ongoing series such as *Maigret – On Home Grounds* (TX: 8 March 1992), *Medics – Going West* (1995), *Casualty – Bringing It All Back Home* (TX: 2 December 1995) and *Animal Ark – Calf in the Cottage* (1998). He returned to the realms of science fiction at the start of the new millennium with a small role as a policeman in the first episode of the Sky 1 production *The Strangers* (TX: 15 February 2000) – fellow *Blake's 7* cast member Paul Darrow would pop up in later episodes as a character called Mr Seedy!

The short-lived remake of *Randall and Hopkirk (Deceased)* featured Thomas as a pub landlord in the episode *A Man of Substance* (TX: 22 April 2000). He turned his hand to comedy when he appeared as the Welsh father of comedian David Baddiel in the Sky 1 sitcom *Baddiel's Syndrome* (2001). His later roles include *Torchwood – Ghost Machine* (TX: 29 October 2009), *Midsommer Murders – Death and Dust* (TX: 8 May 2007) and *Holby City – Shame* (TX: 1 November 2011).

Nicholas Pegg

Actor, theatre director and writer Nicholas Pegg graduated with a Master's Degree in English Literature from the University of Exeter and then went on to study at the Guildford School of



Acting. His acting work includes much stage work, but he is probably best known as one of the main Dalek operators in the numerous episodes of the current version of *Doctor Who*. His other acting roles include small appearances in *Eastenders* and *Doc Martin*. In January 2014 he wrote and performed The UKIP Shipping Forecast a comedic response to the views of the political party which went viral on release.

He is a noted expert on the career of David Bowie and is the author of the book *The Complete David Bowie* and acted as a consultant on the TV documentary *David Bowie: Five Years* (2013). He has also written for a variety of magazines including *Mojo*, *Q* and *Doctor Who Magazine* as well as writing and directing pantomimes. He was one of the major contributors to the *Doctor Who* DVD range writing a variety of documentary features for the releases. He has acted and directed in numerous Big Finish *Doctor Who* productions.

Barnaby Edwards

Edwards studied at the University of Exeter and graduated with a degree in Fine Art and French. He subsequently enrolled at The Guildford School of Acting and on graduating in 1992 he spent time in repertory theatre. He is an established painter with examples of his work in both private collections and galleries across



Europe as well as a respected lecturer on art history. The majority of his TV acting credits are as one of the principal Dalek operators in numerous *Doctor Who* episodes, but he has also had small roles in *Eastenders*, *Hollyoaks* and the film *Children of Men* (2006).

In 2010 he set up the company Textbook Stuff which specialises in audiobooks of classic short stories and literature. The company distribute through iTunes and other online outlets. He has contributed to numerous Big Finish productions as an actor, writer, script editor and director and has recently branched out into directing commercials and corporate videos.

Hylton Collins

Hylton Collins has appeared in small roles in episodes of *The Bill* and *Waterloo Road*. He has also played the titular uncle in the short film *Uncle Malcolm and the Witch Next Door* (2007) and portrayed a character called Harry the Head Ripper in the low-budget British comedy film *Best Little Whorehouse in Rochdale* (2011). He was a regular character, Tubby Dingle, in the soap opera *Emmerdale*.



He had previously been cast in the Big Finish audios *Whispers of Terror* and *Red Dawn* and would appear in two further early Paul McGann stories *Sword of Orion* and *Minuet in Hell*.

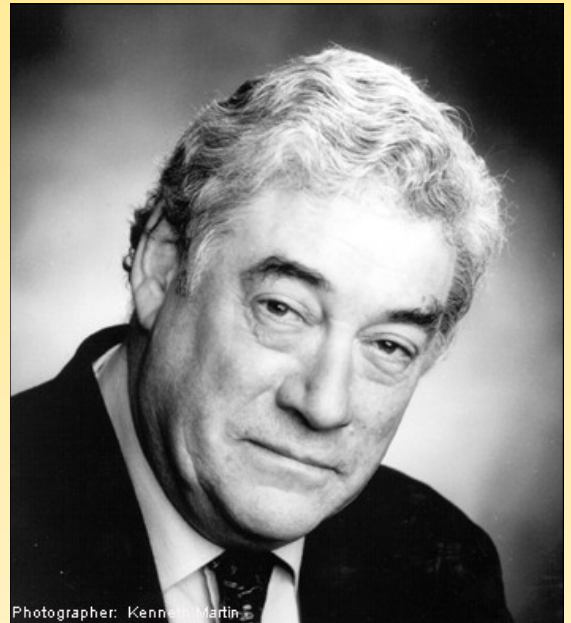
Helen Goldwyn

Goldwyn has been a prime member of the Big Finish repertory and has appeared in many productions for the company. She made her debut in the Colin Baker adventure *The Spectre of Lanyon Moor* playing three individual characters and would support Paul McGann in two more stories in his first season of audio adventures with roles in *Sword of Orion* and *Minuet in Hell*. Later roles for Big Finish include *Bloodtide*, *Wirrn Isle*, *The Great Space Elevator* and *Paradise Five* amongst many others. TV work includes episodes of *Waking The Dead* and



A TRIBUTE TO GARETH THOMAS

The date is 14 April 2016 and I am writing this late in the evening as a last minute addition. A few days after this article had been written and sent off for editing I awoke to the sad news that **Gareth Thomas** had died, aged 71. The news was broken on the website **Blake's 7 Online**, home of the **Blake's 7 Appreciation Society**, and quickly spread through Twitter and other online resources. The site's statement was simple:



Photographer: Kenneth Martin

"It is with deep sadness that we have to announce that Gareth Thomas passed away this morning, 13th April 2016, from heart failure. Our thoughts are with his wife Linda, and his family and friends."

Whilst the mainstream media was slow to pick up on the news Twitter provided a forum for a steady flow of tributes:

"Aw, hell. Gareth Thomas has died. Another piece of my childhood gets chipped away."
Novelist and Big Finish scriptwriter Mark Morris

"Incredibly sorry to hear this evening about the passing of #GarethThomas. So much more than just Blake. RIP"

Actress and writer Lisa Bowerman

Big Finish issued a press release with tributes from many who worked with him at the company. **Nicholas Briggs** recalled their first meeting:

"I first met him when he worked with Big Finish in Storm Warning. Naturally, I knew he was a great actor anyway, but I remember being so blown away by how brilliant he was in our Eighth Doctor debut that I just marched up to him and told him he was brilliant. He took the compliment so wholeheartedly that he made me feel like a million dollars too. That led directly to my casting him as Kalendorf in Dalek Empire. He took a real leap of faith to do it. I phoned him up and asked him if he wanted me to sell the idea to him. He said, simply, that he trusted me and Big Finish. It was great to work with him. Aside from his being so good, he was also very passionate about his character and majorly influenced Kalendorf's trajectory in the series. Gareth's performance opened up so many possibilities in the upcoming storylines at the time. He was a truly classy actor and a great bloke."

The final word is from Big Finish line producer **David Richardson**:

"I was so fortunate to produce Gareth's return to the role of Roj Blake, first in the Liberator Chronicles, and then in seven full cast Blake's 7 audios. It goes without saying that he was a very fine actor, but what I'll remember most about him is his twinkle - a lovely, warm sense of humour, and a laid back charm that made him such easy company at the studio. So my over-riding memory of Gareth will always be him sitting in the corner of green room, with a broad smile on his face."

| Andrew Screen

TV work includes episodes of *Waking The Dead* and daytime soap opera *Doctors*.

Review

Storm Warning opens with the swirling sound of the TARDIS and a long sequence of Paul McGann talking to himself whilst searching the TARDIS for a missing book. Some reviews have been critical of this opening sequence and the McGann narration, but it's critical to the story as it helps to re-establish McGann in the role and instantly cements his frenetic "joy of life" attitude, poetical and



Byronic spin on the character we saw flashes of in the TV Movie. McGann's cadence makes lines sing and his dialogue become poetic; witness his description of the time ship repeatedly crashing "hiccupping through its last moments forever..."

The use of newsreel footage, complete with pops, crackles and hisses, quickly provides the set-up in an efficient way and is also a prime example of the craftsmanship by Alistair Lock that went into the sound production for the story. Lock also provides a truly epic and filmic music score. The story sticks to the traditional four parts of the classic *Doctor Who* era and as you listen to the story there are twists and secrets revealed which gives you a feeling akin to watching televised *Doctor Who*.

The supporting cast are uniformly excellent. Each voice is distinct and with its own fully-developed character. Gareth Thomas revels in his gruffness as Tamworth and Barnaby Edwards makes good with a tricky South African accent. The alien species in the story, The Triskeli, are a fascinating concept as they are divided into three castes; Engineers are rationality, Uncreators are the urge to destroy and The Lawgiver is the free will.

They were once a combination of all three characteristics and a brutal and savage race, so they separated into castes in order to control their destructive side. None of The Triskeli can do anything with permission from The Lawgiver, but with The Lawgiver killed in the climax to episode three the monstrous Uncreators are unleashed to do as they will. The third episode has a lot of exposition to get through and so can be seen as the weakest of the four parts, but the cliffhanger is worth it.

The story is peppered with nods to continuity though they are discreet enough for listeners who are not educated in such material. It's fabulous to hear another spin on the regular alias of John Smith when the Doctor identifies himself as a German called Johann Schmidt. There is a familiar lightness of tone to the story which we have now come to expect in current televised *Doctor Who* when a new incarnation or companion is introduced.

Storm Warning is a fantastically produced and acted audio adventure with enough beats and nods to televised *Who* that successfully negotiates the tricky task of relaunching Paul McGann's incarnation as well as introducing a new companion. Whilst by no means a bona fide classic the story is a promising starter for the new dawn of Eighth Doctor audios.

The Real R101

The real R101 was part of British government plans to develop long-distance civil airships within the British Empire. After trials and modifications to increase the lifting capacity R101 crashed on its maiden overseas flight on 5 October, 1930 in France. The ship was en route to Karachi in India. A total of 48 of the 54 passengers died instantly with two more survivors dying later in hospital.

An enquiry tried to establish the cause of the disaster. It concluded a tear developed in the forward gasbags which caused the airship to become nose heavy and thus dive towards the ground. Several other hydrogen airships had crashed and burst into flames, and it was thought that the escaping hydrogen was ignited by sparks from the internal electrics on the airship.

| Andrew Screen



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WHO YOU BUILD

In 1963 *Doctor Who* aired for the first time on the BBC. Seen as a children's program, it's premise was to entertain and educate by following the adventures of an old man and his granddaughter. Seen no more than a gap filler between Saturday sports coverage and *Juke Box Jury* it was to become a national icon. Due to contractual issues one of the writers for the comedian Tony Hancock found himself unemployed. Basically Terry Nation was sacked, but for the world of *Who* this decision was to change the direction of the programme forever. The Head of Drama Sydney Newman wanted no bug-eyed monsters in the show and the script handed in by Nation was full of them. Verity Lambert, the new young producer, pushed for his script to be filmed arguing that they were mutations in metal survival suits. The Daleks were introduced to the young viewers of the UK and Dalekmania swept the UK, propelling *Doctor Who* up the ratings chart and securing its future.

As these young viewers grew up and became young adults, and then not-so-young adults, watching their favourite *Doctor Who* enemy on screen simply wasn't good enough. They wanted to own their own full-size prop, and with no help coming from the BBC these enterprising fans had to use to-scale photo stills to produce plans and work out dimensions. Then, in 1973 in a *Doctor Who* special edition of the *Radio Times*, the first ever BBC-endorsed plans for the Dalek were published. However, it soon became apparent to builders that these plans were inaccurate and although a Dalek could be built it wasn't

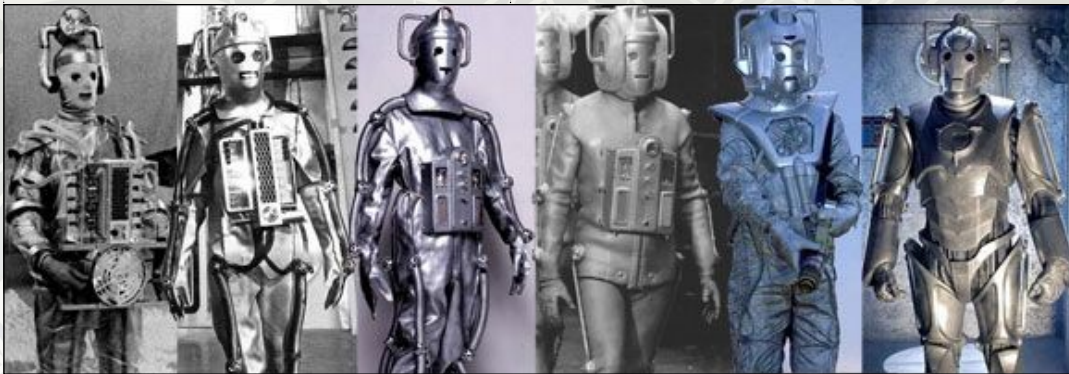
all that accurate.

But the spark had been lit and fans started building props up and down the country. Police boxes, TARDIS consoles, Cybermen and Daleks began to appear. In pre-internet days this was a slow business with builders only meeting by word of mouth to confer and cross check their worked out dimensions.

Nowadays with the internet in full force fans can now share information and ideas in seconds. Using Cad software, drawing can be produced much quicker and more accurately.

with advice and assistance.

As time passed on *Doctor Who* the prop designs sometimes had subtle changes, but if you look at the Dalek the basic design remained constant. For some episodes the skirt fender was changed to allow for easier movement over the ground; or in case of the Supreme Dalek from the Jon Pertwee era, to give a unique appearance and stand out. The biggest design change was in 2005 when a team led by Mike Tucker did a complete design overhaul for the *Doctor Who* relaunch. The Cybermen, on the other hand, have gone through an even

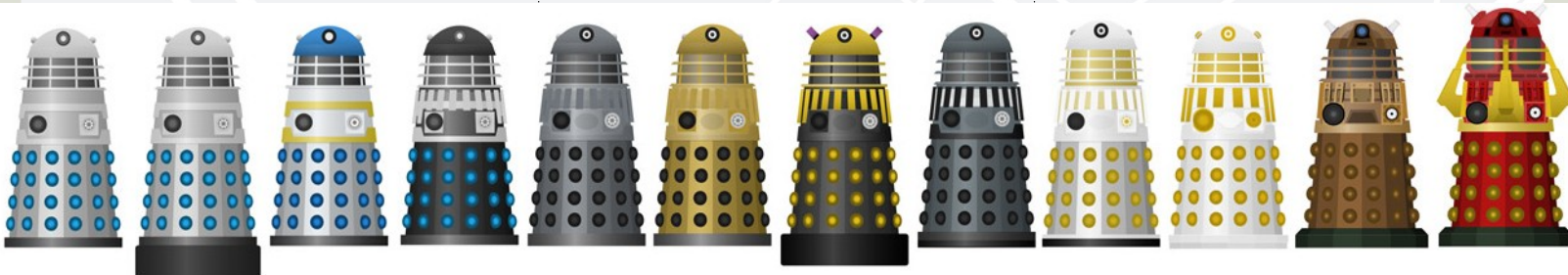


So if you're thinking "Oh, I'd like to build a Dalek, Cyberman, TARDIS etc." then welcome to the world of the fan prop builder.

Before we delve into any pretty pictures and the like, in the coming issues I'll be showing elements of builds, methods by which they can be constructed, and some of the pitfalls that may be lying in wait for you. One thing I won't be doing is publishing plans or dimensions. For these where possible I'll point you in the direction of a suitable forum, where other crazy fools like me will gladly help

bigger change from their initial inception. Brainchild of Kit Peddler, the design of the original Cyberman in 1966 soon started to evolve into a much more recognisable version in the Troughton era before the design settled down somewhat in the Peter Davison to Sylvester McCoy period.

The TARDIS has also undergone design changes. Yes it's still a police box but the roof line has changed and the lamp on top has also been modified over the years.



So, what does this mean for the fan prop builder? Simply really decide which is your favourite design and from which era, and build it. Cybermen tend to come from the Troughton era and on. The designs up to 2005 are referred to as the classic era designs.

But your choice – and it will be your choice – will be based on how old you are, which was your favourite story. And to be honest your perceived ability to build it.

For this issue and hopefully the next issues we'll be looking at the world of Dalek building. Why? Well to be honest the Dalek is the one I've built and can speak from experience about some of the pitfalls and methods to build the different parts.

Having said this, we will be covering other *Doctor Who* props in later issues including Cybermen, the TARDIS, K9 and many others.

For those budding Dalek builders a resource called 'Project Dalek forum' is an excellent place to start. It's free to join and will give you access to fellow builders who will help with good advice on how to proceed. Along with the odd sarcastic comment when needed. But more importantly it will give you access to some wonderfully worked plans that have been researched and developed over many years.

The Dalek dome with its iconic single eye and flashing lights is an instantly recognisable part of the Dalek. The



classic era designs where plainer than the later 2005 version and lacked any cowl. However the methods of construction used to produce them are

the same.

Most are produced using fibreglass but there are other methods available to construct them. If you choose to go down the fibreglass method the first thing to note is that it will cost a fortune if you decide to buy it from automotive shops.

There are plenty of companies in the UK that sell all your fibreglass needs. One company, CFS Fibreglass, sells everything you will need, and will even supply you some very nice Cornish cookies in case you get hungry as you build. Tea and cookies are a must for the dedicated Dalek builder.

To make the dome mould you'll first need to make a plug, this is basically the finished item you wish to make in fibreglass.

To form the dome, the profile is cut out of a sheet of wood, plywood or some other suitable material. The profile will become damp during the making of the dome so whichever material is used needs to be water resistant. A good coat of varnish on the former and the base board will prevent damp or water-causing problems.

You have a choice of either having the dome able to rotate or the profile former to rotate.



Rotating profile former with fixed centre spindle

Rotating base using a lazy susan bearing



Whichever method you choose to use the plug core is constructed the same way. To save on having to use large quantities of plaster or clay, the inner core is constructed from foam or polystyrene sheet. Doing this will help keep the finished weight down (and believe me it will weigh enough anyway), and enable the plug removal from the finished mould.

The foam circles are stacked up in a rough shape of the dome on a centre spindle before a layer of plaster or clay is applied to fix them together. On my build I used bonding plaster at this stage; bonding plaster has an adhesive additive in it and shrinks less than finishing plaster so any cracking is kept at a minimum.



If you're using oil / wax clay this won't be too much of an issue but the cost of using this clay to construct the dome plug will be fairly expensive.

The plug at this stage still needs to be worked on while it's drying, so once browned off you can start on the finishing layer. The profile former needs to be as smooth as possible otherwise any lines on the profile will be repeated on the plug. A good supply of water and



a bucket to mix plaster is good at this stage. Working your way round the dome steadily is the way to go and don't get hung up on making the profile correct on the first pass. Build the finish up with each pass using the profile to judge where to add extra plaster.

The profile gauge will slowly accumulate plaster which will require cleaning off periodically. Therefore a means of removing it and refitting it without



should be kept in mind. On mine I made the centre pin free to lift out, if you went for the dome rotating with a fix profile you might want to include hinges to enable it to be cleaned.

Once the shaping is complete the next stage will depend on which Dalek you're building. For the classic series Dalek the dome is smooth with no detailing. On the 2005 Dalek the dome has details sink into it. If you wish to shape the details into the plug prior to making the mould, then these can be carefully marked out and cut in. If you wish to detail the mould after the plug is removed then at this stage the plug needs to be G4 or a similar product. G4 is used on ponds to seal them and make them watertight. Plaster is obviously porous so needs

sealing to prevent the wax soaking into it.



On my plug I used two coats of G4, the first soaked straight in, so I decided to give it a second coat. It was probably over the top but better over the top than having to redo it. Once the second coat was set the dome was gently rubbed down with wet and dry to ensure it was smooth.



Once all the excess plaster is cleaned away and it is dust free the plug is ready for waxing up. Mould release wax is used for this – please don't use furniture wax or polish. I'm not saying it might not work but it probably won't. The plug is given several coats of wax, first it's rubbed on and left to set, then polished to a shine. The process is then repeated to build up the coats of wax.

If you're doing the 2005 dome with details cut in you'll need to ensure that the details are suitably waxed. The wax you use will have a recommended number of coats on the tin. However, if you're like me you'll exceed this recommendation; I gave mine 10 coats.

Once waxed up you can trust the wax to prevent sticking in the mould or you

can give it a coat of PVA (polyvinyl alcohol), which is a water-based liquid plastic release agent. This will give the plug a peelable non-stick plastic layer on the plug. However, any brush strokes would show up on the finished item even once the PVA has dried, therefore it is better sponged on or sprayed on. I used a mini gloss paint roller on mine and it gave it a nice smooth coat that did the job.

If you're going to use PVA ensure it completely dry before applying the gel coat.



As with any part of building a Dalek, speed is not your ally given the time the PVA needs to dry, temperature will have an impact on the amount required but there's no rush. Relax, drink coffee and eat cookies, you can get back to it the next day.

PVA is coloured so you can see where it's been applied, if you're using a coloured gel coat it's therefore a good idea to use a light coloured one that's not the same as the PVA colour.

Before laying up the glass layers the plug is given a layer of gelcoat, you'll need to mix up enough gelcoat to cover the whole plug. When mixing the gelcoat the amount of catalyst you'll need to add will depend on the temperature and the amount of working time needed. 2% catalyst will give you about 20 minutes work time at 20°C, the amount of catalyst you added should not be less than 1.5% and no more than 3%. The gelcoat can be brushed on or applied with a roller, if your first mix runs out then just mix some more up and keep

going, at this point pausing for coffee is not a good idea, the finished coat should be about 1mm thick.



To give the inside of my mould a nice smooth finish when I did mine I rolled the whole of the dome using a fine roller then brushed on the remainder to build up the layer thickness. The gelcoat will not fully cure while air is present so the surface will remain tacky to the touch. Once the gelcoat has been allowed to set the fibreglass layer can be built up. Fibreglass mat comes in different thicknesses and your choice of mat will depend on how fast you want to build the layers up. It will also depend on how durable you wish the finished mould to be. So before we go on a quick look at what you may need to consider.

Surface tissue – is a very fine form of fibreglass mat, as the name suggests, normally used on the surface to prevent the thicker glass strands breaking through the gelcoat.

Consolidating or clarifying rollers – whichever their called will depend on where you go for them – are used to press the layers of glass into the resin and force out any air bubbles.

Disposable gloves – these are a must, when working with fibreglass products including the gelcoat, to prevent skin contact. As you work the glass fibres they will build up on your gloves, so cheap disposable gloves can be easily replaced while protecting your hands, the fibreglass products will attack plastic gloves so Surgical Nitrile or latex gloves should be used.

Acetone – for cleaning beakers, rollers and brushes, again use gloves when using.

General purpose resin or Easylam polyester resin – as with most things there is a choice of the type of resin you use. Mould-making resin will shrink less than general purpose resin. But it is more expensive; on the cast part the small amount of shrinkage will allow the part to be demoulded. Both the gelcoat and the resin will be supplied with the correct catalyst and should not normally need purchasing separately.

Prior to laying up the fibreglass, cut out as many pieces as you need for the first layer or all the layers you're doing. As the resin will start curing once the catalyst is added you don't want to be wasting time cutting fibreglass and risking the resin going off.

The resin again is mixed in ratios of catalyst to resin 1%, 2% and 3%, again factoring temperature and humidity.



The various pieces of cut fibreglass should be laid up so the edges overlap and then using the clarifying roller the strands are worked so that they mix together. Overlapping then clarifying ensures the finished layer is at its strongest.

On my mould I've first used a layer of surface tissue before adding two layers of 450g CSM. This is the mould after one layer of 450g CSM.

When making the mould, which in most cases will be used once, you may be tempted to make it cheaply and cut

corners. However the mould needs to be sufficiently strong enough to pull the finished dome out without failing.

After I finished laying up the layers of CSM I finished the mould with another layer of surface tissue. But then again I tend to go overboard as I said before.

At this point I can't stress enough how important ensuring the mat is laid up correctly, the gelcoat on its own is not strong enough to cast from. So ensuring the resin / glass is bonded to it will save much heartache later on. Moulds get better the more pulls they're used for; the dome you'll end up pulling will be its first and need a bit of persuading (along with certain words your mum won't approve of).



The equipment you've got to hand will affect the removal process. As you may notice from the next picture I've got an air compressor so I've added two air points to assist with blowing out the finished dome.

This method can also be done using water as a means of blowing the dome out; in the height of summer you may find this method cooling and refreshing after pulling at it for an hour, but in winter you'll be cursing it.

Once the glass has had time to cure, it's time to remove the plug from the mould. If you used the foam core method it will be easy to remove this leaving a thinner plaster layer inside. This can then be removed carefully from the mould by gently chiselling it out, or if you've got a jet washer or strong hose pipe, you can find a suitably secure spot

Once the glass has had time to cure, it's time to remove the plug from the mould. If you used the foam core method it will be easy to remove this leaving a thinner plaster layer inside. This can then be removed carefully from the mould by gently chiselling it out, or if you've got a jet washer or strong hose pipe, you can find a suitably secure spot and blast it out.

All the plaster and PVA will need cleaning out prior to casting then it will need to be left somewhere warm to fully dry out.

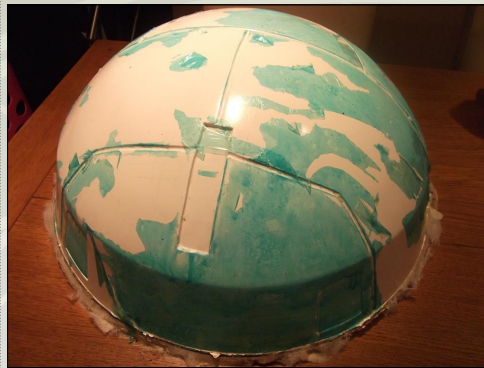


After it's thoroughly dry you once again get the joy of building the wax layer up as you did with the plug. The return lip will also need to be waxed to ensure the final dome doesn't stick to it. Again the process is to 'wax on wax off', karate kid will be proud of you, to build the layers up. As before I gave mine 10 coats of wax and a layer of PVA.

Once the PVA has set, a good coat of gelcoat is applied to the inside. Unlike the plug I couldn't roller the gelcoat on so I used a disposable sponge brush, to give it an initial layer of gel, then painted the rest on to build up the gel layer. This was then left to set as before prior to laying the glass layers up.

As with the dome mould I started laying the glass mat up with surface tissue, this to help prevent the glass strands breaking through the gel. This was then followed by two layers of 450gsm cut fibreglass and a final layer of surface tissue. When applying the mat again it needs to be overlapped and rolled to clarify the layers as you build it up. As

the mat layers are laid up you should allow it to pass the lip of the mould. This will then enable you to pull on the finished part to get it out the mould. Pulls from the mould will become easier the more it's used however as this will be the first time you may want to stock up on some suitable words to use as you pull it out.



After 24 hours I pulled the finished dome out the mould, at this stage it's still considered as green or in other words not fully set, the resin will continue to harden after you've pulled it out but a little flex helps when pulling.

Even with air from my compressor set at 5 Bar I still had to pull at it to get it out. After about 10 minutes it came free of the mould.

This is my finished dome after I pulled it out the mould, the blue plastic coating is the PVA coating from inside the mould. This is easily washed with warm soapy water. After washing it and allowing it to dry out the dome was finally in a state ready for trimming and the eye slot cutting out.

This is my dome washed and ready for trimming. Once out of the mould I allowed it a week before trimming it.

As fibreglass is not easy to cut I used a Dremel cutting tool. *When cutting fibreglass ensure you have a face mask on. Fibreglass dust is not something you want to breath in.*

The gelcoat layer gives a nice smooth finish to the part but if you're planning to



paint the part as I am then you could just have a resin layer. However, if you are painting it and have used gelcoat it will need a gentle rub down with wet and dry to key its surface prior to painting it.

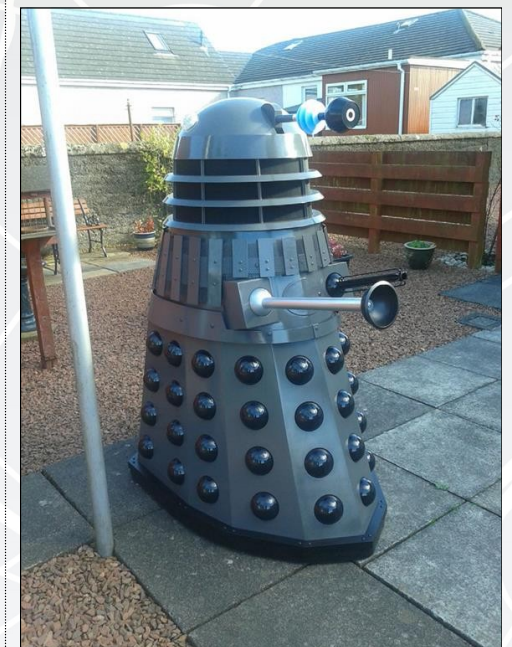
Whichever way you choose, you'll find extra help and support for your build at Project Dalek forum (projectdalek.com) along with a really useful download on fibre glassing from CFS Fibre glass (cfsnet.co.uk).

Either way, if you're inspired to build your own Dalek then remember to enjoy the process and remember it's your Dalek.

Happy building.

| Dave Etches

Dave returns next issue with more insights into model making.



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A Tribute To ANTHONY READ

Anthony Read, who passed away on November 21 2015, will forever be remembered for his contributions to *Doctor Who* as script editor on the series during the Graham Williams era. During the course of his two years in the role, the program steadily adjusted course towards a lighter style of storytelling, after the overtly horror-based adventures of the mid-1970s.

Anthony Read was born April 21, 1935 in the Staffordshire mining village of Cheslyn Hay where he spent much of his youth. Upon leaving school he attended the Central School of Speech and Drama, after which he undertook a stint in National Service. This was followed by work in Fleet Street advertising, journalism and publishing before Read decided to become a full-time writer. He eventually joined the BBC as a staff writer on November 2, 1963 with some of his earliest writing for *The Indian Tales of Rudyard Kipling* and acting as script editor on the Peter Cushing incarnation of *Sherlock Holmes*.

It was in the late 1960s when Read became known for *The Troubleshooters*, a series he script edited, wrote and later produced. The series ran from 1965 to 1972 and was mostly concerned with the internal politics within the Mogul organisation, with episodes revolving around industrial espionage, internal fraud and negligence almost leading to an accident on a North Sea oil rig.

It was in 1977 that Read became associated with *Doctor Who* when then producer Graham Williams

invited him to take over from outgoing script editor Robert Holmes. Read worked alongside Holmes on the Tom Baker stories *The Image of Fendahl* and *The Sun Makers* before formally taking charge of scripts with *Underworld*. During his time on the program, he and Williams would devise the set up for the *Key to Time* season and together they would pen the Season Fifteen finale *The Invasion of Time*. As a solo writer, Read would eventually go on to write *The Horns of Nimon* which was the final television production of Season Seventeen. Read would also take on

producer duties for a short time when Graham Williams fell ill.

After leaving *Doctor Who*, Read continued to work in television until his departure in the 1980s. It was during this period in television that he worked on *The Professionals* (1977-83). The series centered around the lives of Bodie and Doyle, top agents for Britain's CI5 and their controller, George Cowley. The mandate of CI5 was to fight terrorism and similar high-profile crimes. Read also wrote for the science-fiction / fantasy series *Into the Labyrinth*.

Read would be asked to come to the rescue when writer P J Hammond was having difficulties in coming up with a fresh angle and a new story for *Sapphire and Steel*. A script was needed in an emergency and David Reid suggested Read who had a reputation in the industry for turning out scripts in a short space of time. Read teamed up with friend and fellow writer Don Houghton and the two provided the script for the series' fifth adventure, 'Dr. McDee Must Die'.



The Doctor confronts 'The Collector' in 'The Sun Makers'



A scene from 'Sapphire & Steel: Dr. McDee Must Die'



The Baker Street Boys



The Professionals



Chocky



The Omega Factor



Doctor Who: The Invasion of Time



Doctor Who: The Leisure Hive

Read went on to dramatise and write all three series of *Chocky* (*Chocky*, *Chocky's Challenge* and *Chocky's Children*) based on the books by John Wyndham, as well as a return to the world of Sherlock Holmes with the TV series *The Baker Street Boys* for which he earned an award from the Writers' Guild of Great Britain. Read also wrote for *The Omega Factor*, *Sutherland's Law*, *Crown Court*, *Hammer House of Horror*, *The Adventures of Swiss Family Robinson*, *One by One* (which he created) and *The Tribe*.

Towards the end of the 1980s, Read decided to move away from television writing and with his long-time friend and fellow writer David Fisher (who'll be familiar to *Who* fans as the writer of *The Stones of Blood*, *The Androids of Tara*, *The Creature from the Pit* and *The Leisure Hive*) collaborated on several non-fiction works including: *The Fall of Berlin*, *The Proudest Day: India's Long Road to Independence* and *Colonel Z: The Secret Life of a Master of Spies*. Read also wrote several books as a solo author, including receiving the Wingate Literary Prize for his

book *Kristallnacht*.

Read was an active member of the Writers' Guild, serving as chair between 1981 and 1982, and drawing up an industry-wide code of practice on behalf of the young writers he was committed to nurturing, never taking pay or expenses for his work on the Guild's behalf. He was also a director of the Authors' Licensing and Collecting Society. He co-wrote a proposal from the Writers' Guild and the Directors and Producers Association that was submitted to the Annan committee on the future of broadcasting and was subsequently used as part of the charter agreement for establishing Channel 4.

As script editor on *Doctor Who*, Read helped to guide the series during one of its most popular periods, and supported the rise of an exceptionally bright new writing talent by the name of Douglas Adams.

He will be fondly remembered.

| Bob Furnell



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BY RICHARD MICHAELS

In memory of Whotopia's long-standing contributor Gary Phillips, this new column picks up from where 'Dalek's Advocate' left off, with a serious – and sometimes not so serious – rethink of those characters and stories which have attracted opprobrium. And, as the column title suggests, even in the downright awful there are nuggets of goodness to be found.

"... one of the reasons it's easy to trash talk Meglos is because it's Season Eighteen's odd one out."

I guess we've all been there. You know, that time where the boss lands the impossible on your desk and tells you to make it work. I like to think of it as the 'Mister Scott Moment', after *Star Trek's* genius engineer who always seems to find a way of getting the *Enterprise* running when it seems impossible (Ed: Except in the 1982 blockbuster *The Wrath of Khan* where it most certainly is impossible without the noble self-sacrifice of Mister Spock).

Yesterday was one of my Mister Scott Moments. I got an email from the guys at **Whotopia** telling me they needed another 'Curate's Egg' (do they think I'm a blooming chicken?), but this time on the Season Eighteen no-hoper *Meglos*. I nearly choked on my bird feed! I mean, I do realize this column is not about finding everything good in a turkey (I've

got poultry on the brain), but rather some good. But I ask you, *Meglos*, really? You'll be telling me to sign up to the Adric Appreciation Society next! (Ed: Don't worry, Richard, we did Adric back in **Whotopia 17**).

There's so much about this story that grates. For one thing there's all the technobabble in Part One about a 'Chronic Hysteresis'; why can't they just call it a time loop? Then there are the lousy wigs worn by the Savants (excruciatingly poor after the great work on the Argolins' headwear in the previous adventure, *The Leisure Hive*), the dodgy studio-bound Tigellan jungle, the hammy

performances put in by some of the guest actors (yes, I'm looking at Bill Fraser's General Grugger and Frederick Treves' Lieutenant Brotodac, of whom the latter's portrayal well and truly lives up to the meaning of his character's anagram-inspired name). Which is to say nothing of the titular villain, who, when asked why he's so obsessed with whatever he's obsessed about, just says: "It's beyond your comprehension". Talk about the writer taking a holiday.

Except that *Meglos* is one of those rare scripts which is the proud product of not one but two



writers, John Flanagan and Andrew McCulloch. Two scribes whose sole contribution to the series is often the subject of barbed, if not prickly comments which tend to bring about a solar plexus-punching sense of disappointment. I sometimes wonder if Flanagan and McCulloch ever found themselves enjoying a quiet coffee with Anthony Stevens and Glen McCoy, the respective authors of 1984's *The Twin Dilemma* and 1985's *Timelash* (Ed: We've covered those, too.) and wondering how they ever let themselves become the credited architects of such a creative mishap.

Except that, in truth, they really ought to be quite pleased, because as a storyline *Meglos* does pretty well.

Yes, the Savants' hairdos are a let-down and the Tigellan jungle is well below par (perhaps there's a kind of a biological association between the two?). But these are relatively minor quibbles which tend to stand out – or get wheeled out, at least, by the critics – because the rest is, by and large, good enough to pass muster. Consider the rising of *Meglos*' laboratory, for instance, so hauntingly set off by Peter Howell's masterful incidental score. The near-featureless sands of Zolfa-Thura work well enough, too, and the scene-synching tech is cutting edge for the time. These aesthetic points should be noteworthy, but *Meglos* suffers because of comparisons. Not only within itself, where the brooding corridors of the Tigellans' underground world are poorly matched with the power room set, but within its season of stories, too.

You see, one of the reasons it's easy to trash talk *Meglos* is because it's Season Eighteen's odd one out. It's not the aforementioned aesthetically scene stealing season-opener; it's not part of the mysterious E-Space trilogy; it's not the beautifully designed and smartly-directed *The Keeper of Traken*; nor is it

Curate's Egg.

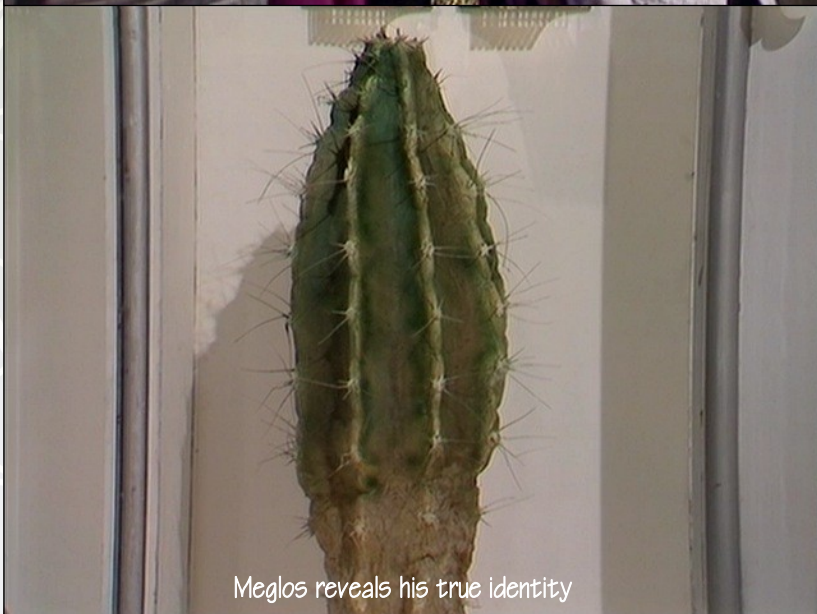
Consider the Part One cliffhanger, for starters. The chilling revelation that *Meglos* hasn't simply hijacked a human body for the sake of mobility, but has shaped that stolen frame in the image of the Doctor (additionally, *Meglos*' laboratory set-up implies the even more chilling idea that occupying host bodies was a routine practice for the spiny antagonist, if not the long-dead Zolfa-Thurans as a whole). This being the case, Tom Baker finally gets to act as more than an inscrutable time-traveller; a role with which, by 1980, he's so comfortable that he's more or less cruising. As the utterly alien *Meglos* he is able to be supercilious with the questioning Deedrix (the original "it's merely beyond your comprehension" line is issued in response to the Savant's criticism of his time-travel reasoning); express mock comradeship with Brotodoc over the Gaztak's simple interest in *Meglos*' copy of the Doctor's coat; and be violently indignant with Caris when she questions his identity. If you want to see Tom Baker flexing his acting muscles, then check out this story.

While we're on the subject of acting, and the criticism

of certain hammy Gaztak guest actors to be precise, it kind of fits who these characters are meant to be. Grugger is gruff, sour, and, at bottom, scarred. You don't get to be an ageing space pirate without paying a price of some sort, and Grugger's is the ruthless carapace of practical greed, ably demonstrated when the wily old bird tries to loot *Meglos*' laboratory. There's no sense, either, in



Oh no. Someone stole the Dodecahedron!



Meglos reveals his true identity

the climatic *Logopolis* with its funereal gloom, moody camerawork and epic finish. It's the one with the cactus villain and the hammy space pirates. It's the one where the programme's glossy new look doesn't quite come off. It's the one where Christopher H Bidmead's sciency-wiency script-doctoring feels clunky in places. But it's got more than enough going for it to make it more than just a

While we're on the subject of acting, and the criticism of certain hammy Gaztak guest actors to be precise, it kind of fits who these characters are meant to be. Grugger is gruff, sour, and, at bottom, scarred. You don't get to be an ageing space pirate without paying a price of some sort, and Grugger's is the ruthless carapace of practical greed, ably demonstrated when the wily old bird tries to loot Meglos' laboratory. There's no sense, either, in taking umbrage with the shabby look of the character, which if nothing else fits his likely itinerant lifestyle. Brotodac, too, might be outright goofy, but you can't really pin that trait on either the character or the actor's interpretation. If Brotodac were to be as serious as his boss it would not only make for a pretty dull pairing, but would also defy double-act logic, which dictates that the miserable Grugger should be supported by a comic relief sidekick. So quit complaining about these third-rate space scroungers. Sure, they're not a patch on the likes of Stotz and Krelper of *The Caves of Androzani* (1984), but there again, who is?

And what about the facial make-up of Meglos when struggling to control the body of the Earthling that he's stolen? Admit it. It's spooky. Imagine its effect on a younger viewer. This isn't an almost-cuddly Foamasi, or gang of rubber-suited Marshmen. It's someone, or rather something, that looks like the Doctor, the person you think is the best thing ever, distorted and disfigured in a pretty gruesome way. I'd like to see the

reaction of the current crop of young fans if a similarly spikey corruption of their hero cropped up in the new series. It certainly knocks Matthew Graham's Ganger-Doctor from *The Rebel Flesh* / *The Almost People* (2011) into a cocked hat.



Defending a mixed bag of acting and some unusual monster make-up may not make for knock-out blows where *Meglos'* critics are concerned, but they're more than enough to put this adventure ahead of the standard breed of turkey, such as a certain crayon-based foe (yes, Matthew Graham, I'm talking about your 2006

script *Fear Her!*) and the utterly lamentable Kandy Man of Graeme Curry's otherwise thoughtful *The Happiness Patrol* (1988).

And if you do want to get complicated, why not explore how the story touches upon the themes of repetition (eg Meglos' time-fold trap; Romana's circular navigation of the Gaztak in the Tigellan jungle), and epistemology (eg Deedrix's and Caris' disbelief at Meglos' shrinking of the Dodecahedron; the fact-faith collision between the ritualistic Deons and science-driven Savants; Meglos' blanket 'It's beyond your comprehension' line to the Doctor when questioned over his ultimate motivations).

If you've read this far, and managed to stomach my waxing lyrical over another alleged flop, you might well think I've pressed my case far enough. After all, bad wigs, unconvincing sets and a villain with no clear motive do not a classic make. Yet, be that as it may, I'm certain you'll concede that *Meglos* isn't all bad, and at least deserves the title of Curate's Egg. Alternatively, if you're the sort of hardnosed fan who still thinks this story is just a damp squib, utterly underserving of your attention, then that's fine too. Because if you can't

find it in your heart to recognize at least some good in this very particular adventure, I've just one thing to say to you, and I'll say it in the words of a certain villainous cactoid: It's beyond your comprehension!

| Richard Michaels

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